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# QUARTETT-SATZ

VON

FRANZ SCHUBERT.

## Violino I.

Allegro assai.

pp cresc.

ff fp ppp A

B dolce pp C

D 1 E 1 cresc. f# p f# p f# p f#

f# cresc. f# f# f# p

F G pp dim. fp mf

H ppp fp p ppp

I p p p p

ppp pp ff



**Violino I.**

This page of musical notation contains 16 staves of music, organized into sections labeled K through P. The notation is written in B-flat major (two flats) and includes a variety of musical symbols and dynamic markings.

- Section K:** The first staff begins with a treble clef and a key signature of two flats. It features a melodic line with a *cresc.* marking and a *ff* dynamic. The second staff continues the melody with a *p* dynamic and a *mf* dynamic.
- Section L:** The third staff starts with a *pp* dynamic and a *mf* dynamic. The fourth staff continues the melody with a *tr* (trill) marking and a *#* (sharp) marking.
- Section M:** The fifth staff begins with a *p dolce* marking and a *tr* marking. The sixth staff continues the melody with a *tr* marking and a *#* marking.
- Section N:** The seventh staff starts with a *p* dynamic and a *fz* (forzando) dynamic. The eighth staff continues the melody with a *p* dynamic and a *fz* dynamic.
- Section O:** The ninth staff begins with a *cresc.* marking and a *fz* dynamic. The tenth staff continues the melody with a *p* dynamic and a *fz* dynamic.
- Section P:** The eleventh staff starts with a *pp* dynamic and a *ppp* (pianississimo) dynamic. The twelfth staff continues the melody with a *fp* (fortissimo piano) dynamic and a *mf* dynamic.
- Section Q:** The thirteenth staff begins with a *fp* dynamic and a *ppp* dynamic. The fourteenth staff continues the melody with a *fp* dynamic and a *fp* dynamic.
- Section R:** The fifteenth staff starts with a *dimin.* (diminuendo) marking and a *pp* dynamic. The sixteenth staff continues the melody with a *cresc.* marking and a *f* dynamic.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *ff*, *p*, *mf*, *pp*, *p dolce*, *fz*, *ppp*, *fp*, *dimin.*, *f*, and *ff*. The piece is divided into sections labeled K, L, M, N, O, and P.



**Deux**

**QUATUORS**

*POUR*

**deux Violons, Alto et Violoncelle**

*composés et dédiés à Monsieur*

*F. Mendelssohn-Bartholdy*

*PAR*

**J. J. H. VERHULST.**

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*Paris, chez S. Richault.*



**Allegro non troppo.**

2433



This page contains the Violino Primo part of a musical score. It consists of 12 staves of music. The notation includes various dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), *fp* (forzando piano), and *sf* (sforzando). There are also performance instructions like *cre* (crescendo), *scen* (scenari), *do* (do), *schierz.* (scherzando), *sempre p* (sempre piano), *tr* (trill), *rall.* (rallentando), and *tempo*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one sharp (F#). The page number 2433 is at the bottom.

# VICINO PRIMO.

*p* *pp scherz.*  
*cre - - - scen - - - do* *f* *fz* *ff*  
*long. ten.* *p* *glissez.* *p* *p* *legato.*  
*pizz.* *arco.* *pp*  
*ppp* *pizz.*

## ADAGIO.

*p*  
*p*  
*cresc.* *fz* *fz* *ff* *p*  
*dolce.* *tr*  
*p* *pp*



*p* *f*  
*p* *pp* *cresc.* *f* *ff* *p* *p*  
*p* *p*  
*p*  
*p* *pp*  
*cresc.* *f* *ffp*  
*f* *p* *cre* *f* *p* *f*  
*f* *scen* *f* *f* *do* *ff* *pp*  
*p*  
*sec.* *sur le sol.*  
*cre* *scen* *f* *do* *ff*



## VIOLINO PRIMO.

*pp* *ritard.* *tempo 1º* *dolce.*  
*cresc.* *fz* *fz* *fz* *fz*  
*ff* *fz* *fz* *fz* *fff*  
*p*  
*f* *p* *dolce.*  
*f* *p* *dolce.*  
*p* *fz* *p* *cresc.* *f* *f*  
*rallent.* *tempo 1º* *p*  
*rallent.* *tempo 1º* *cresc.* *ff* *rit.* *p* *tempo 1º*  
*pp* *liez.* *ppp*



VIOLINO PRIMO.

Presto scherzando.

SCHERZO.

The musical score is written for Violino Primo and consists of ten staves of music in 6/8 time. The tempo and mood are indicated as "Presto scherzando." The piece is titled "SCHERZO." The notation includes various dynamic markings: *p* (piano), *fp* (fortissimo piano), *f* (forte), and *cresc.* (crescendo). The score includes first and second endings, marked "1<sup>a</sup>" and "2<sup>a</sup>". The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).



VIOLINO PRIMO.

*rall.* *tempo 1<sup>o</sup>*  
*p dolce.*  
*p*  
*p*  
*pp*  
*f p* *f p* *p*  
*ff* *p*  
*f p* *f* *p*  
*f p* *f* *p*  
*ff p*



VIOLINO PRIMO.

9

*f* *p* *f* *p*  
*p* *f* *p*  
*f* *p*  
*f* *p*  
*rall.* *tempo 1º* *P dolce.*  
*p*  
*p<sup>2</sup>*  
*p*  
*pp*  
*pp*  
*f* *p* *f* *p* *f*



Presto con fuoco.

FINALE.

The musical score is for the Violino Primo part of a Finale, marked "Presto con fuoco". It consists of 12 staves of music in G major (one sharp) and 2/4 time. The score begins with a *ff* dynamic and a treble clef. The first staff has a *ff* dynamic. The second staff has a *p* dynamic followed by *f*, *fz*, *fz*, *fz*, and *fz*. The third staff has a *fz* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *p* dynamic and the instruction "sempre staccato." The ninth staff has a *ff* dynamic. The tenth staff has a *f* dynamic. The eleventh staff has a *fz* dynamic. The twelfth staff has a *fz* dynamic and the instruction "plegato." The score includes various musical notations such as slurs, ties, and accents. The words "cre", "scen", and "do" are written below the sixth staff. The words "tutti forte ben marcato." are written below the eleventh staff. The number "6" is written below the fourth staff. The number "2" is written below the twelfth staff.



VIOLENO PRIMO.

11

Violino Primo musical score, page 11. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including treble clefs, key signatures, time signatures (3/4, 2/4, 3/8), and dynamic markings (p, f, ff, poco ritard., molto ritard., tempo!). The music includes complex passages with triplets, slurs, and accents.

## VIOLINO PRIMO.

Musical score for Violino Primo, page 12. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music.

Dynamics and performance markings include:

- f* (forte)
- ff* (fortissimo)
- p* (piano)
- fp* (fortissimo piano)
- sfz* (sforzando)
- ffz* (fortissimoforzando)
- ben marcato* (well marked)
- sempre staccato* (always staccato)

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 6). The music is characterized by rapid sixteenth and thirty-second note passages, often with slurs and accents.



VIOLINO PRIMO.

13

*fz* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *ff* *p*

*tr* *tr* *tr*

*cantabile.* *fz*

*p* *f* *poco ritard.*

*molto ritard.* *tempo 1º* *f*

*fz* *ff*

*fz* *fz* *fz*

*Piu Presto.* *ff* *fz*

*fz* *fz* *sempre accelerando.* *tenez.* *fz*

*fz* *fz* *fz* *fin.* *Fine.*





# WERKE

FÜR

# KAMMERMUSIK

(STREICHINSTRUMENTE).

## Septette, Sextette und Quintette.

	Mk Pf.
Beer, J. A., 1er Concerto (A) av. Quatuor.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quatuor.	2 —
Cherblanc, J. L., Op. 3. Fantaisie (G) av. Quintuor.	2 25
David, Ferd. Op. 2. Introd. et Variations brill (A) sur un Thème orig. av. Quatuor.	2 50
Dobrzyński, J. Felix, Op. 20. Quintetto (F) p. 2 V., Alto et 2 Velles (ou p. 2 Altos et Velle).	6 —
— Op. 39. Sextuor (Es) p. 2 V., Alto, 2 Velles et Contreh.	6 —
— Op. 40. 2d Quintetto (Am) p. 2 Viol., Alto et 2 Velles.	5 —
Dotzauer, J. J. F., Op. 134. Quintuor (Dm.) p. 2 Viol., Alto et 2 Velles.	4 50
Eberwein, C., Op. 15. Dilettantenconcert (C) mit Pite., Fl., 2 Hörner u. Bass.	5 —
Fesca, F. E., Op. 15. Gr. Quintuor (E) p. 2 V., 2 Altos et Velle.	6 —
— Op. 20. Gr. Quintuor (B) p. do.	6 —
Haumann, T., Op. 1. 1er Air varié av. 2 V., Alto, Velle (et Contreh. ad lib.).	2 —
Huf-Desforges, Op. 46. 5me gr. Quintuor (G) p. 2 Viol., Alto, Velle et B.	3 —
Lafont, C. P., Op. 24. Ronde d'Emma, varié (D) av. Quatuor.	2 50
Lubin, L. de St., Op. 7. Polonaise brill. (E) av. Quatuor.	2 50
Maurer, L., Op. 45. 2 Airs variés av. 2 V., Alto et Velle (Contreh. ad lib.). Liv. 1 (A). Liv. 2 (C).	1 50
— Op. 62. Fantaisie (G) sur des Motifs de l'Opéra: La Muette de Portici, av. Quatuor.	2 50
Molique, Bernh., Op. 21. 5tes Concert (Am.) m. Quintett.	6 —
Schön, Maur., Op. 8. Andante et Polacca (G) av. Quatuor.	4 —
Schubert, Franc., Op. 12. Napolitana. Solo sur des Thèmes napolitains av. Quatuor.	3 —
Singer, Maur., Op. 7. Var. (D) sur un Thème orig. av. Quatuor.	2 50
Täglichsbeck, Th., Op. 12. Variations sur un Air styrien av. Quatuor.	2 25
— Op. 14. 2d Concertino (E) av. Quatuor.	3 50
— Op. 17. Variations brill. (E) sur un Thème orig. av. Quatuor.	5 50
— Op. 19. Divertissement (A) sur des Motifs fav. de l'Opéra: La Sonnambula, av. Quatuor.	5 50
Veit, W. H., Op. 1. 1er Quintetto (F) p. 2 V., Alto et 2 Velles.	5 50
— Op. 2. 2d Quintetto (A) p. do.	6 —
— Op. 4. 3me Quintetto (G) p. 2 V., Alto et 2 Velles (ou 2 Altos et Vello).	5 50
— Op. 20. 4me Quintetto (Es) p. 2 V., Alto et 2 Velles.	5 50
— Op. 29. 5me Quintetto (A) p. 2 V., 2 Alto et Velles.	7 —
Vogel, Ad., Op. 10. 1er Quintetto p. 2 V., Alto et Velles (ou p. 2 Altos et Velle).	6 —
Wassermann, H. J., Op. 4. Thème original varié (D) av. Quat.	1 50

## Quartette für zwei Violinen, Viola und Violoncello.

	Mk Pf.
Abert, J. J., Op. 25. 1stes Quartett (A)	6 —
Bach, J. S., 6 Fugues arr. p. Guill. Braun. Liv 1.	2 —
Becker, D. G., Op. 4. 1stes Quartett (Cm.)	4 50
— Op. 5. 2tes Quartett (Gm.)	4 50
— Op. 6. 3tes Quartett (Es)	5 —
Bériot, Ch. de, Compositions brillantes. Cinq Airs var. p. V. av. 2d V., Alto et Basse.	1 50
— Op. 1. 1er Air var. (Dm)	1 50
— Op. 2. 2d Air var. (D)	1 50
— Op. 3. 3me Air var. (E)	1 50
— Op. 5. Air montagnard var. (B)	1 50
— Op. 7. 5me Air var. (E)	1 50
Bliesener, J., Die Friedensfeier. Eine musikal. Vorstellung (D)	3 —
Braun, W., Op. 13. Deux Quatuors (D, Es)	7 —
Burgmüller, N., Op. 14. 4tes Quartett (A)	5 50
Dancila, Ch. B., Op. 48. 5me Quatuor (A)	4 50
— Op. 56. 6me Quatuor (C)	4 50
Decker, Const., Op. 14. 1er Quatuor (Cm)	5 25
Dotzauer, J. J. F., Op. 12. 2 Quatuors (Es, Gm)	4 50
— Op. 45. 3 Quatuors (Am., E, G).	8 —
Durand, A., Fantaisie, suivie de 2 Airs variés av. 2d V., Alto et Velle.	2 50
Fémy, F. J., Quatuor concertant (B).	3 —
Fesca, F. E., Op. 14. Quatuor (B).	5 —
Flügel, G., Op. 23. Quartett No. 1 (Am.)	6 —
Ganz, L., Op. 10. Divertissement (A) av. 2d V., Alto et Velle.	2 —
Gerke, C., Op. 1. Quatuor brill. (A)	4 —
Gross, J. B., Op. 16. Quatuor No. 2 (F).	4 —
Hänsel, Aug., Op. 63. Quatuor	4 50
— Op. 79. Musikalischer Scherz. Quartett	1 25
Hiller, Ferd., Op. 12. 1er Quatuor (G)	4 —
— Op. 13. 2d Quatuor (Hm)	4 —
Hörger, G., Op. 3. Introd. et Variations (A) av. 2d V., Alto et Velle.	1 50
Kaczowski, J., Op. 22. Souvenir d'Hermanovice. 4me Air var. (D) av. 2d V., Alto et Velle.	1 50
Kirchner, Theod., Op. 20. Quartett. Partitur.	4 50
— Stimmen	9 —
Lachner, Ignaz, Op. 74. Quartett.	7 —
Lafont, C. P., Op. 5. 3me Air varié (A) av. 2d V., Alto et Velle.	1 25
Marschner, H., Der Vampyr. Oper einger. v. Prager. Akt 1, 2.	10 50
— Uuv. daraus	2 —
Mathaei, A., Op. 8. Variazioni (G) con 2do V., Alto et Vello	1 50
— Op. 10. Variations (E) av. do.	1 50
Maurer, L., Deux Morceaux de Salon av. 2d V., Alto et Basse:	
— Op. 80. Air de Bellini var. (C)	1 50
— Op. 81. Boleros (B)	1 50
Mendelssohn-Bartholdy, F., Op. 4. Quartett (Fm.) arr. nach der Sonate f. Pite u. V. von F. W. Eichler.	4 —

## Quartette für zwei Violinen, Viola und Violoncello.

	Mk Pf.
Mendelssohn-Bartholdy, F., Op. 11. Grosses Quartett (Es).	
— Partitur	3 —
— Stimmen	4 —
Molique, B., Op. 18. 3 Quatuors. No. 1 (F). No. 2 (C). No. 3 (Es)	5 50
Mühlenbruch, H., Op. 1. Quatuor brill.	3 —
Nicola, C., 2 Quatuors. No. 1 (Es).	
— No. 2 (B)	3 50
Pape, L., Op. 10. 2tes Quartett (Es)	4 —
Präger, H. A., Op. 43. 3 nouveaux Quatuors (Es, F, G).	10 —
Reinecke, C., Op. 16. Quartett (Es)	5 —
— Op. 30. 2tes Quartett (F)	5 —
Reissiger, C. G. Ouvertüren einger. von G. von Ruf.	
— Op. 68. Lihella	2 50
— Op. 80. Der Ahnenschatz	2 50
— Op. 170. Adèle de Foix	2 50
Rossini, G., 5 Quatuors originanx	9 —
— do. einzeln No. 1 (Em.). No. 2 (A).	
— No. 3 (B). No. 4 (Es). No. 5 (E) à	2 —
Scaramelli, Guis. A. de, Op. 10. Introd. e Variaz. con altro Viol., Viola e Basso	2 25
Skraup, Fr., Op. 24. 1er Quatuor	5 —
Spring, M., Op. 2. 2 Quatuors (D, A)	5 —
Stievenard, Al., Op. 45. Air varié (E) du petit Savoyard av. 2d V., A. et B.	2 —
Strauss, Jos., Op. 3. Quatuor brill. (A)	5 —
— Op. 6. 2d Potpourri (F) av. 2d V., Alto et Velle.	2 —
Thomas, A., Op. 1. 1er Quatuor (G)	4 —
Veit, W. H., Op. 3. 1er Quatuor (Dm.) sur l'Hymne national russe	4 50
— Op. 5. 2d Quatuor (E).	4 50
— Op. 16. 4me Quatuor (Gm.)	7 —
Verhulst, J. J. H., Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As).	5 50
— Op. 21. 3tes Quartett (Es)	6 —
Voigt, J. G. H., Op. 20. 3 Quatuors dieselben einzeln: No. 1 (G)	3 —
— 2 (Dm.)	3 —
— 3 (Fm)	2 —
Winter, P., Das unterbrochene Opferfest. Oper arr. v. H. A. Prager	12 —

## Trios für Violine, Viola und Violoncello.

Beethoven, L. v., Op. 9. 3 Trios, No. 1 (Es). No. 2 (G). No. 3 (Em.) à	3 —
Eichberg, Jul., Op. 23. 5 Skizzen. (Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Ständchen.)	4 —
Präger, H. A., Op. 42. 3 grands Trios concertants. No. 1, 2, 3.	3 50

## Trios für zwei Violinen und Violoncello.

Lachner, Ignaz, Op. 77. Die gute, alte Zeit. Musikalischer Scherz	2 50
Ries, Hubert, Op. 25. Drei instructive Trios.	
— No. 1. (Gm.)	3 —
— 2. (D)	3 —
— 3. (Es)	3 —

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.



## VIOLINO PRIMO.

J. J. H. Verhulst, Op. 6.

QUARTETTO.  
Nº 2.

Allegro risoluto.

The score for the Violino Primo part of Quartetto Nº 2 is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked "Allegro risoluto." The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). Articulations include *tr* (trills), *arco* (arco), and *pizz.* (pizzicato). Performance instructions include *poco rit.* (poco ritardando) and *p tempo!* (poco tempo!). The score also features first and second endings, marked with "1" and "2".



VIOLINO PRIMO

3

*p* *legato.* *cresc.* *f* *fz* *fz* *fz* *fz* *fz* *ff* *pp* *ten. marc.* *tempo 1º risoluto.* *pp* *poco riten.* *ff* *fz* *fz* *fz* *fz* *ff* *fz* *stacc.* *p* *mf* *p* *pp* *1a* *2a* *pp* *cresc.* *f* *mf > p* *mf > p* *mf > p* *mf > p* *1*

*p* *pp* *f* *fz* *ff* *ff* *Adagio.* *pp* *pp* *lento.* *All? tempo 1?* *p* *pizz.* *1 arco.* *f* *tr* *cre* *scen* *do:* *fz p* *fz p* *f* *ff* *p* *f* *pp* *pizz.* *1 arco.* *p*



VIOLINO PRIMO.

5

*fz fz cresc. poco rit.*

*tempo 10 p*

*f p f p f p*

*f p*

*f p*

*cresc. f*

*ff pp*

*cresc. riten. marcato. ff*

*f marcato. ff*

*fz fz fz fz*

*ff fz fz*

*sec. p cresc. f*

ADAGIO  
CONTINUO.

The musical score is written for Violino Primo in 2/4 time, marked Adagio Continuo. The key signature has two flats (B-flat and E-flat). The score consists of 12 staves of music.

Dynamic markings and performance instructions include:

- p* (piano)
- pp* (pianissimo)
- f* (forte)
- cresc.* (crescendo)
- ten.* (tenuto)
- p cantabile*
- glissez.* (glissando)
- fz* (forzando)
- cresc.* (crescendo)
- pp leg.* (pianissimo leggiero)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are also some rests and fermatas. The overall texture is light and flowing, characteristic of an adagio continuo.



**VIOLINO PRIMO.**

Presto sempre scherzando.

SCHERZO.

SCERZO. *Presto sempre scherzando.*

The musical score is written for a single melodic line, likely for the right hand of a piano. It is in the key of B-flat major (two flats) and 3/4 time. The tempo and character are indicated as "Presto sempre scherzando." The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic and a "scherz." marking. The third staff has a piano (*p*) dynamic. The fourth staff ends with a piano (*p*) dynamic. The fifth staff begins with a fortissimo (*ff*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff begins with a fortissimo (*ff*) dynamic. The eighth staff has a fortissimo (*ff*) dynamic. The ninth staff has a fortissimo (*ff*) dynamic. The tenth staff ends with a piano (*p*) dynamic and a double bar line with repeat signs. The score includes various musical notations such as notes, rests, beams, and slurs, as well as dynamic markings and articulation marks.

VIOLINO PRIMO.

*mf*  
*p*  
*p*  
*un poco riten.* *a tempo*  
*fi*  
*cresc.*  
*p* *fi* *p*  
*fi* *fi*  
*fi* *fi* *p*  
*p*  
*p*  
*f* *ff* *fi* *fi*

Detailed description: This is a musical score for the first violin (Violino Primo) in a minor key, indicated by three flats in the key signature. The score consists of ten staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking. The second staff features a piano (*p*) dynamic. The third staff includes the instruction 'un poco riten.' (a little ritenuto) and 'a tempo'. The fourth staff has a fortissimo (*fi*) dynamic. The fifth staff includes a crescendo ('*cresc.*') and piano (*p*) markings. The sixth staff has fortissimo (*fi*) and piano (*p*) markings. The seventh staff has fortissimo (*fi*) markings. The eighth staff has fortissimo (*fi*) and piano (*p*) markings. The ninth staff has piano (*p*) markings. The tenth staff has fortissimo (*f*) and fortissimo (*ff*) markings, followed by fortissimo (*fi*) markings.



VIOLINO PRIMO.

*fz* *ff* *p*  
*accelerando. cre*  
*scen* *du* *ff*  
*fz* *fz* *fz* *ff*  
*ff*  
*loco.*  
*fz* *fz* *fz* *fz*

1  
 8  
 1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9  
 10  
 11  
 12  
 13  
 14

VIOLINO PRIMO.

*Con moto giusto.*

ALLEGRETTO.

Violino Primo musical score for Allegretto, featuring dynamic markings and articulation. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked "ALLEGRETTO." and the performance instruction is "Con moto giusto." The score consists of 12 staves of music. Dynamic markings include *p* (piano), *f* (forte), *fz* (forzando), and *pp* (pianissimo). Articulation marks include accents and slurs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final cadence on the 12th staff.



This page of a musical score for Violino Primo (First Violin) contains 13 staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a variety of textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance markings include *cresc.* (crescendo), *p scherz.* (piano scherzando), *riten. tempo* (ritardando then tempo), and *do* (do). The score concludes with a first ending bracket marked with a '1'.

This page of musical notation consists of ten staves of music, likely for a piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo), along with articulation marks like slurs and accents. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is characteristic of 19th-century piano literature.



**VIOLINO PRIMO.**

This page contains ten staves of musical notation for a piano piece. The notation is written in a single system, with each staff containing a different part of the music. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a variety of dynamics, including piano (p), forte (f), fortissimo (ff), and crescendo (cresc.). There are also markings for decrescendo (decresc.) and accents (acc.). Fingerings are indicated by numbers 1 through 5. The piece concludes with a 'Fine' marking at the end of the tenth staff.



# Empfehlenswerthe Musikalien für Violine

aus dem Verlage von

Friedrich Hofmeister in Leipzig.

## 5. Duetten für zwei Violinen.

Barnbeek, Fr., Duo instructif et progressif. — 20	Görtz-Weisberg, M. v., Etude en 40 différentes Danses av. 2 <sup>d</sup> Viol. — 25	Op. 72. 3 <sup>me</sup> Degré. 6 Duos brill. Dédiés aux Amateurs. Liv. 1 (C, G). Liv. 2 (D, F). Liv. 3 (B, A). à 1 <i>apf</i> 3 —	Müller, C. G., Op. 22. 6 leichte u. instruct. Duetten. Lief. 1 (C, G). — 20 - 2 (D, Am.). — 22½ - 3 (F, B). — 27½
Blumenthal, Jos. de, Op. 80. Six gr. Duos concert. Liv. 1 (Em., A, Fism.). Liv. 2 (E, F, B). à 1 <i>apf</i> 0 <i>ngr</i> 2 20	Kreutzer, Aug., Op. 2. 3 Duos concert. (E, F, E). 1 5	Meilhan, P. E., Op. 7. Mécanisme et Justesse. Die Schule der Gelaufigkeit in 16 Studien. Heft 1, 2. à — 20	Panofka, H., Bibliothèque du jeune Violoniste. Mosaïque des Opéras fav. du Théâtre italien, av. 2 <sup>d</sup> Violon ad lib. No. 1, Bellini, Norma Op. 52. 1 — - 2, Donizetti, Anna Bolena. Op. 53. 1 — - 3, Donizetti, L'Elisire d'Amore. Op. 54. 1 —
Dotzauer, J. J. F., Op. 16. 6 Duos fac. Liv. 1 (Cm., A, F). — 20 Liv. 2 (Es, B, E). — 20	Mazas, F., L'Ecole du Violoniste. Op. 70. 1 <sup>er</sup> Degré. 12 petits Duos progressifs à l'Usage des Commencants. Liv. 1—4 à 25 <i>ngr</i> 3 10	Mendheim, S. H., Op. 19. 3 Duos. 1 10	Rolla, Al., Op. 11. 3 Duos progressifs. — 24
— Op. 25. 3 Duos (A, D, A). 1 —	Op. 71. 2 <sup>d</sup> Degré. Six Duos concert. d'une moyenne difficulté. Déd. aux Elèves avancés. Liv. 1 (A, Dm., G). 1 10 - 2 (F, Dm., B). 1 10	Mühling, A., Op. 25. 12 instructive Duetten. Liv. 1. 2. à 12½ <i>ngr</i> — 25	Täglichsbeck, Th., Op. 11. 3 Duos (B, B, G). 1 10
Eberwein, C., Op. 13. 3 Duos. 1 10		Müller, C. G., Leichte Uebungsstücke in allen Dur und Molltonarten mit Begleitung einer 2ten Violine. Heft 1, in der ersten Lage. Op. 7. — 25 Heft 2, in der zweiten Lage. Op. 15. 1 —	
Eichler, F. W., Op. 7. Duo (D). — 25			
Glaehant, A. C., Op. 9. 3 Duos progressifs (G, B, C). 1 —			
— Les mêmes séparés. à — 12½			

## 6. Duette für Violine und Violoncell (oder Bass).

Chefs-d'Oeuvres de l'Ecole italienne. No. 1, Barbella, Sonate (Es) av. B. — 12½ No. 2, Manfredi, Sonate (Gm.) av. do. — 12½	Ganz, les Frères, Op. 11. Duo concert. (G) pour Viol. et Vclle — 20	Kreutzer, Rod., Op. 2. 3 Sonates (Dm., Gm., E) av. Basse. 1 —	Präger, H. A., Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
	Kreutzer, Rod., Op. 1. 3 Sonates (B, G, A) av. Basse. 1 —		

## 7. Solos für Violine.

Baumann, L., Op. 8 Etude de Staccato. — 7½	Götze, C., Op. 21. Etudes amusantes à plusieurs Parties. — 12½	Langhans, W., Op. 5. 20 Etudes p. Violon, dans la première Position 1 —	sche etc., den Werken berühmter Componisten entnommen. 1tes und 2tes Heft, die erste Position. à — 12½
Blanc, A. M., Op. 6. Fleur d'Orient. Etude de Salon facile. — 7½	Heinrich, J., Adagio (G), eine Nachahmung der Harmonika, mit losgeschraubtem Bogen zu spielen, also Quartett für eine Violine. — 5	Lubin, Léon de St., Op. 8. 6 Caprices on Etudes. — 10	3tes und 4tes Heft, die zweite Position. à — 12½
Clement, F., 2 Thèmes variés. No. 1, Thème russe. — 5 - 2, „Partant pour la Syrie“. — 5	Kreutzer, Rod., 40 Etudes ou Caprices. 3 <sup>me</sup> Edit, revue et corrigée. geh. 1 10 — Idem. Divisées en 3 Suites. à — 15	Maurer, L., Op. 39. 9 Etudes ou Caprices. — 22½	5tes und 6tes Heft, die erste und zweite Position abwechselnd. à — 12½
Dancila, J. C., Op. 2. 6 Etudes. — 20	Accompagnement d'un 2 <sup>d</sup> Viol. aux 40 Etudes ou Caprices, ajouté par C. Eichheim. 1 —	Paganini, N., Op. 2. 6 Sonates. — 10	7tes und 8tes Heft, die dritte Position. à — 12½
Eichler, F. W., Op. 3. Donze Etudes caractéristiques. (Déd. à M. Ole Bull.) 1 —	Accompagnement de Pfte aux 40 Etudes ou Caprices, ajouté par le même. 2 —	— Op. 3. 6 Sonates. — 10	9tet und 10tes Heft, die dritte u. erste Position abwechselnd. à — 12½
Gaviniés, P., Les vingt-quatre Matinées. Exercices. Nouv. Edit. Liv. 1. 2. à 1 —		Rolla, Aut., Op. 20. 50 petits Exercices progressifs (posth.). Liv. 1. — 12½ - 2. — 15	11tes und 12tes Heft, die erste, zweite und dritte Position abwechselnd. à — 12½
Götze, C., Op. 3. 12 Baguettes plaisantes. — 7½		Schaffner, N. A., Op. 26. La Folie. 30 Caprices. (Av. Vign.) — 20	
		Violonschule, praktische, oder Sammlung leichter Arien, Romanzen, Mar-	

## 8. Lehrbücher für Violine.

Eichberg, Jul., Op. 21. Nouvelle Méthode pratique et abrégée de Violon en deux Parties, pour former l'Elève du Commencement jusqu'aux Etudes de Fiorillo, Rode et Kreutzer. 1 <sup>re</sup> Partie. Manuel de l'Elève de Violon. Cah. 1, 52 Exercices pour les Commencants. 1 5 - 2, 20 Morceaux, Etudes de différents Auteurs. Difficulté moyenne.) 1 5	2 <sup>me</sup> Partie. Etude de la Légèreté des Doigts et de l'Archet. Destinés à assuplir le Bras et les Doigts, à donner une belle Emission de Son et à former le Style du Violoniste de moyenne Force. Cah. 3, 25 Morceaux caractéristiques. — 22½ - 4, 25 Morceaux caractéristiques. 1 5	depuis la Corde vide jusqu'aux grandes Difficultés. Cah. 1, 12 Etudes préparatoires av. un 2 <sup>d</sup> Violon pour le Professeur. — 17½ - 2, 12 Etudes préparatoires mélodiques et progressives av. un 2 <sup>d</sup> Violon (cont. toutes les Positions). 1 7½ - 3, 12 Etudes progressives (cont. des Coups d'archet variés) — 25 - 4, 12 Etudes progressives	(cont. les doubles Cordes). — 22½ Cah. 5, 12 Etudes progressives (cont. les Trémoles, les Trilles etc.). — 27½ - 6, 12 Etudes progressives (cont. les Difficultés telles que Sons harmoniques, Pizzicati etc.). — 25
	Panofka, H., Op. 80. Méthode de Violon pratique. 72 Etudes p. Violon		Ries, Hub., Violonschule für den ersten Unterricht. Nebst zweckmässigen Uebungsstücken. 3 — 2. Theil. Die Applicaturen in 100 Studien. 2 15

## 9. Duetten für Pianoforte und Violine.

(Bei Werken, wo das Pianoforte bloss begleitend ist, ist dieses besonders bemerkt.)

Alard, Delph., Op. 3. Introd. et Variations brill. (E), av. Pfte. — 20	Op. 3. La Calma. Sérénade. — 15	Op. 2. 2 <sup>me</sup> Air varié (D). — 15	criptions faciles sur les Opéras de Verdi. No. 1. Il Trovatore. — 12½
— Op. 7. Regrets. Elégie suivie d'un Mouvement perpétuel. Caprice (D), av. Pfte. 1 —	- 4, Conte arabe. — 1	- 3. 3 <sup>me</sup> Air varié (E). — 15	- 2. Rigoletto. — 12½
Argenton, A. de, Op. 9. 4 Valses — 22½	- 5, Réverie. — 22½	- 5. Air montagnard (B). — 20	- 3. La Traviata. — 12½
Artot, J., Deux Airs variés av. Pfte. No. 1 (D), No. 2 (E). à — 25	- 6, Calabrese. 1 —	- 7. 5 <sup>me</sup> Air varié (E). — 22½	- 4. Un Ballo in Maschera. — 12½
— Romance de l'Opéra Lucrèce Borgia, de Donizetti, transcrite av. Pfte. — 15	Becker, D. G., Op. 15. Grande Sonate (Es). 1 25	Beriot C. de, et Th. Labarre, 5 Fantaisies brill. et concertantes. No. 1, Rohin des Bois (Der Freischütz). Op. 4. — 25	- 5. Macbeth. — 12½
Bazzini, A., Op. 19. Souvenir de la Sonnambula. Gr. Fantaisie av. Pfte. 1 —	Beer, J. A., Introd. et Variat. (G) sur un Thème russe av. Pfte. — 17½	- 2, Le Siège de Corinth. Op. 6. — 20	- 6. I Lombardi. — 12½
— Op. 34. 6 Morceaux caractéristiques, av. Pfte. — 22½	Bergson, Mich., (Op. 10) et Iwan Müller (Op. 97). Gr. Duo brillant. 1 —	- 3, Moise. Op. 8. — 20	- 7. Ernani. — 12½
No. 1, Marcia religiosa. — 22½	Bergson, M. et Ch. de Koutski, Gr. Duo dramatique sur: Les Noces de Figaro, de Mozart. 1 —	- 4, La Muette de Portici. Op. 10. — 20	- 8. Simon Boccanegra. — 12½
- 2, Les Alcilles, Etude de Concert. — 25	Beriot, C. de, Compositions brillantes. Airs variés av. Pfte. Op. 1. 1 <sup>er</sup> Air varié (Dm.). — 15	- 5, Le Comte Ory. Op. 11. — 20	- 9. La Furza del Desino. — 12½
		Chaine, E., Op. 44. Soirées du Violoniste-Amateur. Collection de Trans-	- 10. Attila. — 12½
			- 11. Aroldo. — 12½
			- 12. Luisa Miller. — 12½
			- 13. I due Foscari. — 12½
			- 14. Giovanna d'Arco. — 12½



*H. G. F. Hoffmann.*

**DRITTES  
QUARTETT**

FÜR

*Zwei Violinen, Alt und Violoncell*  
componirt

und

SEINEM FREUNDE

**ROBERT SCHUMANN**

GEWIDMET

VON

**JOH. J. H. VERHULST.**

21<sup>tes</sup> Werk.

Eigenthum der Verleger.  
Eingetragen in das Vereins Archiv.

Pr. 2 Thlr.

**PREIS QUARTETT**

des niederländischen Vereins zur Beförderung der Tonkunst.

*Leipzig,  
bei Friedrich Hofmeister.  
Paris, bei Simon Richault.*

3715.

Fr. Krätzschmer

Adagio molto.

QUARTETTO.

1

*f* *p* *p* *f* *p*

*f* *p* *p* *p* *cresc.*

*f* *p* *f* *f* *p* *ten.*

*p* *p* *f* *p* *f* *f* *p* *p*

Allegro ma non troppo.

*f* *f*

*f* *p* *f* *p*

*f* *ff* *f* *f* *f*

*f* *f* *f* *f*

*cresc.* *f* *f* *ff* *p*

*f* *p* *f* *p*

*f* *f* *f* *ff*

*p* *p*

*cresc.* *f* *ff*



This page of a musical score for Violino 1 contains 15 staves of music. The notation includes various dynamic markings such as *ff*, *fz*, *p*, *tr*, *arco.*, *pizz.*, *cresc.*, *1.*, *2.*, *ten.*, and *dim.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major (two flats). The score concludes with a *dim.* marking and a series of dotted lines.



## VIOLINO I.

This page of a musical score for Violino I contains 12 staves of music. The notation includes various dynamic markings such as *pp*, *ff*, *p*, *f*, *fz*, *dim.*, *cresc.*, and *ten.*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. The key signature has two flats, and the time signature is 4/4. The score is written in a single system, with each staff representing a different voice or instrument part.



# VOLINO I.

5

Violino I musical score page 5. The page contains 13 staves of music in G major (one sharp) and 2/4 time. The notation includes various dynamics and articulations:

- Staff 1: *p*, *f*, *p*
- Staff 2: *f*, *f*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *animato.*, *p staccato.*
- Staff 8: *p*
- Staff 9: *p*
- Staff 10: *p*
- Staff 11: *cresc.*
- Staff 12: *f*



ADAGIO MOLTO  
CANTABILE.

This musical score for Violino I is written in 9/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and mood are marked 'ADAGIO MOLTO CANTABILE'. The score consists of 12 staves of music. It begins with a dynamic of *f* (forte) and features a variety of musical textures, including flowing sixteenth-note passages, sustained chords, and more rhythmic patterns. Dynamics fluctuate throughout, with markings for *f*, *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). There are also crescendo and decrescendo markings. The piece concludes on the final staff with a *p* dynamic.



# VIOLINO I.

*f* *p* *p staccato.* *f* *f* *f*  
*p* *f* *f* *p cresc.* *f*  
*ff* *p* *pp*  
*cresc.*  
*f* *cresc.* *ff* *marcato.* *tr* *f*  
*p* *tr* *pp* *f*  
*p*  
*p* *Presto, sempre leggiero.* *pp*

## SCHERZO.

*pp* *riten.* *tempo 1.* *pp*  
*cresc.* *f ten.* *p*  
*p* *pp*  
*pp*  
*f* *cresc.* *ff* *pp*



**VIOLINO I.**

[illegible]



riten.

tempo 1.

ten. *pp*

cresc.

*f* ten. *p* *pp*

*pp*

*f* cresc. *ff* *pp*

tempo 1.

riten. *pp*

tempo 1.

riten. *pp*

*f* *p*

tempo 1.

riten. ten. *pp*

*ff* *fz* *fz*

CODA.

*p* *pp* *ff*



Con fuoco ma non troppo presto. VIOLINO I.

FINALE.

16

*p ad lib.* *a tempo.*

*ten.* *con fuoco.*



VIOLINO I.

11

This page of a musical score for Violino I contains 16 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Dynamic markings include *fz* (forzando), *ff* (fortissimo), *f* (forte), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). There are also crescendo and decrescendo hairpins. A first ending bracket labeled '1' spans the final two staves. A page number '3715' is printed at the bottom center.







**VIOLINO 1.**

13

This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and the use of multiple staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is characterized by rapid, intricate passages, particularly in the right hand, which often features beamed sixteenth and thirty-second notes. The left hand provides a steady, rhythmic foundation with eighth and sixteenth notes, sometimes including chords. Dynamic markings are used extensively to guide the performer's volume, ranging from *ff* (fortissimo) and *fz* (forzando) to *p* (piano) and *cresc.* (crescendo). There are also markings for *ten.* (tenuto) and *f* (forte). The notation includes various articulation marks, such as slurs and accents, to indicate phrasing and emphasis. The overall style is that of a classical or romantic-era piano score, with a focus on technical virtuosity and expressive dynamics. The page concludes with a double bar line and the word "FINE" at the bottom right.

FINE.

































# QUARTETT-SATZ

1

VON

FRANZ SCHUBERT.

## Violino II.

Allegro assai.

2  
pp  
cresc.

1  
ff  
pp

A

B

C  
pp

D  
f  
p

E  
f  
p

F  
f  
p  
pp

G  
pp  
dim.  
fp  
mf

H  
fp  
ppp  
fp

I  
ppp  
fp  
p  
f  
p

1



939



VIOLINO SECONDO.

Allegro non troppo.

J. J. H. Verhulst Op. 6.

QUARTETTO.  
Nº 1.

*p*

*rall. po-co a po-co molto rit. tempo 1º*

*p*

*cresc. fz f*

*fz fz fz fz fz fz f*

*ff*

*fz fz ff*

*p*

*fz fz ff*

*pp scherz.*

*cresc. f fz ff*

*long. fz fz ff p*

*legato sempre p*

*schierz.*

*p*

*f fz fz fz fz fz fz fz*

*fz ff*

*p*

*f*

*1ª 2ª pp*

## VIOLINO SECONDO.

Musical score for Violino Secondo, page 2. The score consists of 12 staves of music. The key signature is one flat (B-flat). The tempo is marked "tempo 1<sup>o</sup>". The score includes various dynamics and articulations: *pp*, *p*, *cre*, *scen*, *do.*, *ff*, *fz*, *pscherz.*, *mf*, *sempre p*, *liez.*, *cresc.*, *f*, *rall.*, *p*, *cre*, *scen*, *do*, *fz*, *ff*, *p*, *schierz*.



VIOLINO SECONDO.

*cresc.* *f* *f* *ff* *ten.* *long.* *p* *gliss.*  
*legato.* *p*  
*sempre piano.* *pizz.* *arco.* *ppp* *pizz.*

ADAGIO.

Viol. I.

*p*  
*cresc.* *fz* *f* *ff* *p*  
*slacc.* *p* *p* *pp*  
*f* *fz* *p* *pp*  
*cre* *scen* *do.* *f* *fz* *p* *pp*  
*p* *p* *p* *p*



# VIOLINO SECONDO.

This musical score for Violino Secondo is written in D major (two sharps) and 2/4 time. It consists of 12 staves of music. The notation includes various dynamics such as *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *fz* (forzando), *scen* (scene), *do* (do), *ritard.* (ritardando), and *tempo 1°* (tempo primo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, triplets, and slurs. There are also some markings like *sur le sol.* (on the G string) and *2* (second position). The score is a single system, with the music continuing across the page.



5

**SCHERZO.** *Presto scherzando.*

**SCHERZO.** *Presto scherzando.*

The musical score is written for a single melodic line in 6/8 time. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Presto scherzando." The score consists of eight staves of music. The first staff contains the initial measures, including a double bar line with repeat dots. The second staff features first and second endings, marked "1<sup>a</sup>" and "2<sup>a</sup>". The third staff continues the melodic development. The fourth staff includes a first ending marked "1". The fifth staff shows a dynamic shift to "pp" (pianissimo) and includes a "cresc." (crescendo) marking. The sixth staff continues the melodic line. The seventh staff features a dynamic shift to "f" (forte). The eighth staff concludes the piece with a first ending marked "1". The score is rich in musical detail, including various note values, rests, and dynamic markings that guide the performer's interpretation.

*p* *rall.*

*tempo 1º*  
*p dolce.*

*p*

*p*

*p*

*p*

*f* *p* *fp* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*fp* *f* *p*

*p*



## 7

Musical score for "L'Espresso" by Franz Liszt, Op. 10, No. 1. The score is in G major, 2/4 time, and consists of 12 measures. It features a variety of musical notations including treble clef, key signature of two sharps, and dynamic markings such as *p*, *f*, and *ff*. The piece includes a "FINALE" section marked "Presto con fuoco." and a final measure marked "8".

VIOLINO SECONDO.

*p* sempre staccato.

cre - - - scen - - - do *f* 1

*p.* *ff* *fz*

*fz* *fz* *fz*

*f* *fz*

tutti forte ben marcato. *fz*

*fz* *fz* *fz*

*fz* *fz* *fz*

*f* *p*

*p*



This page of the Violino Secondo score contains 13 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- Staff 1:** Starts with a forte (*f*) dynamic.
- Staff 2:** Begins with a piano (*p*) dynamic, followed by a *poco ritard.* (slightly ritardando) and then *molto rit.* (much ritardando) section.
- Staff 3:** Marked *tempo 1<sup>o</sup>* (first tempo).
- Staff 4:** Features a fortissimo (*ff*) dynamic.
- Staff 5:** Includes a forte (*f*) dynamic.
- Staff 6:** Features a fortissimo (*ff*) dynamic.
- Staff 7:** Includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a fortissimo (*ff*) dynamic.
- Staff 8:** Continues with a forte (*f*) dynamic.
- Staff 9:** Features a forte (*f*) dynamic.
- Staff 10:** Includes a first ending bracket (*1*) and a forte (*f*) dynamic.
- Staff 11:** Features a forte (*f*) dynamic.
- Staff 12:** Includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.
- Staff 13:** Marked *ben marcato.* (well marked), featuring a forte (*f*) dynamic.

## VCLINO SECONDO.

*p* *f*

*ff* *fz* *fz* *fz* *fz* *fz*

*fz* *>>>* *fz*

*p* *p* *fz*

*legato.* *p*

*pizz.*

*cresc.* *f arco.*

*ff* *f*

*fz* *fz* *fz*

*f* *fz* *fz* *fz* *fz* *ff* *sec.* *p*

*4* *3* *1* *arco.* *pizz.*



sur le sol. *p*

*fz*

*f* poco ritard. molto rit.

tempo 1<sup>o</sup>

*fz*

*ff*

*fz* *fz*

Più Presto.

*fz* *ff*

*fz* *fz* *fz*

sempre accelerando.

tirez. *fz* *fz* *fz*

*fz* *fz* *fz*

ten. Fine.





H. G. F. Hoffmann.

## VIOLINO SECONDO.

J. J. H. Verhulst, Op. 6.

QUARTETTO.  
Nº 2.

Allegro risoluto.

Violino Secondo. Musical score for Quartetto Nº 2, Allegro risoluto. The score is written for Violino Secondo and consists of 14 staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Allegro risoluto". The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *loco rit.* (loco ritardando). It also includes articulation markings: *tr* (trill), *pizz.* (pizzicato), and *arco* (arco). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a first ending marked "tempo 1º" and a second ending marked "A".



VIOLINO SECONDO.

3

*p*

*p*

*cresc.*

*f* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *ff* *pp*

*p cresc.*

*marcato. ten. poco rit.*

*tempo 1º ris.*

*ff* *fz* *fz* *fz* *f* *ff*

*staccato.*

*fz* *p* *mf* *p* *pp*

1ª 2ª

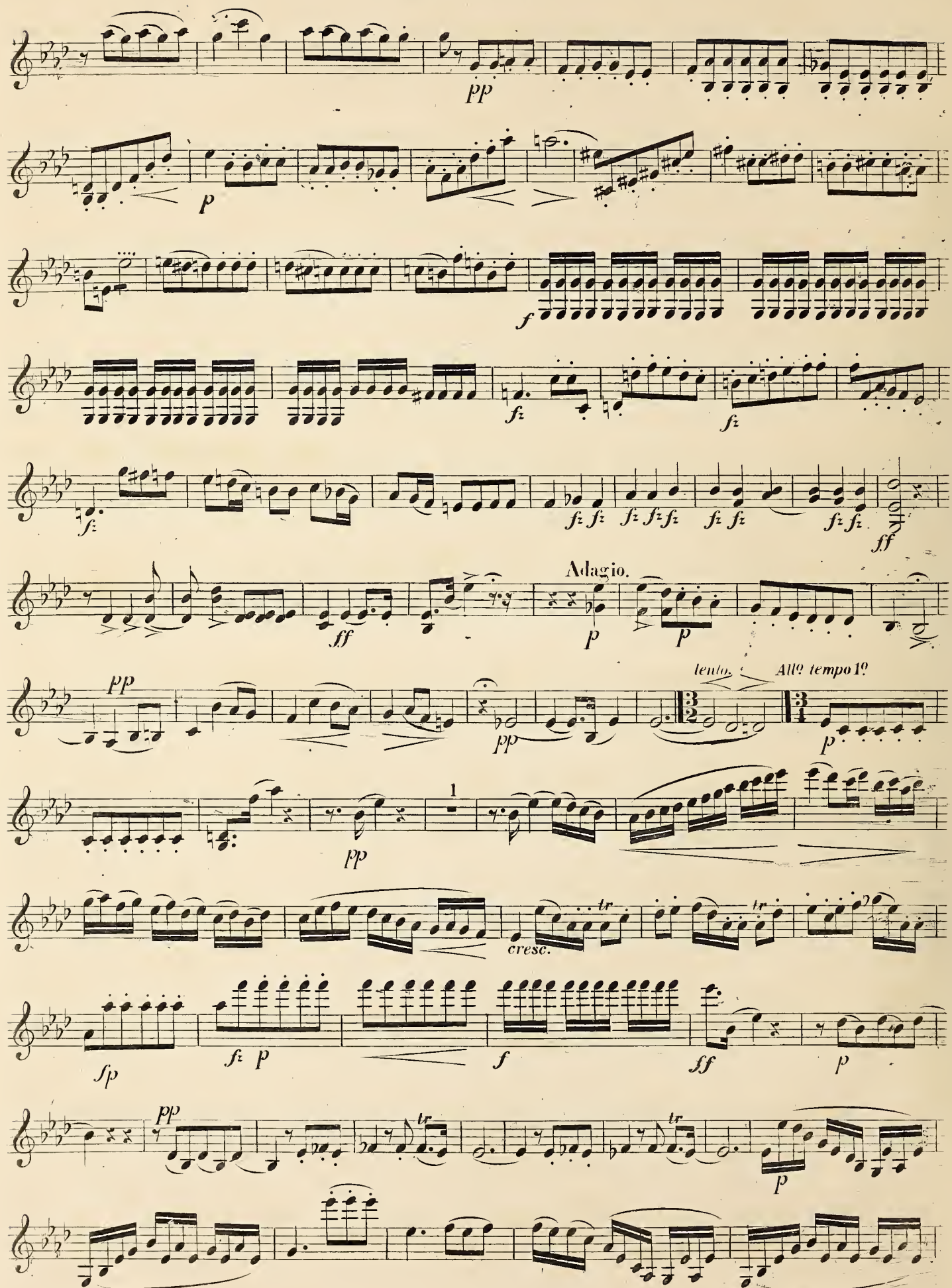
*p*

*cresc.*

*f* *p*

*cresc.*

## VIOLINO SECONDO.



Violino Secondo musical score, 11 staves. The score is written in G major (one sharp) and 2/4 time. It features various dynamics and articulations.

Staff 1: *pp*

Staff 2: *p*

Staff 3: *f*

Staff 4: *fz*, *fz*

Staff 5: *fz*, *fz*, *fz*, *fz*, *fz*, *ff*

Staff 6: *ff*, *Adagio.*, *p*, *p*

Staff 7: *pp*, *pp*, *lento.*, *Allo tempo 1<sup>o</sup>*, *p*

Staff 8: *pp*, *1*

Staff 9: *cresc.*, *tr*

Staff 10: *fp*, *fz*, *p*, *f*, *ff*, *p*

Staff 11: *pp*, *tr*, *p*

Staff 12: *p*



VIOLINO SECONDO.

The musical score for Violino Secondo consists of ten staves of music. The key signature is B-flat major (two flats). The score includes various dynamics and tempo markings:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music begins with a series of eighth notes.
- Staff 2:** Includes the marking *cresc.* (crescendo) and *poco rit.* (poco ritardando). The music features a mix of eighth and sixteenth notes.
- Staff 3:** Includes the marking *tempo 1<sup>o</sup>* (tempo primo). The music continues with eighth notes.
- Staff 4:** Includes the marking *p* (piano). The music features a mix of eighth and sixteenth notes.
- Staff 5:** Includes the marking *f* (forte). The music continues with eighth notes.
- Staff 6:** Includes the marking *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes.
- Staff 7:** Includes the marking *f* (forte). The music continues with eighth notes.
- Staff 8:** Includes the marking *ff* (fortissimo) and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes.
- Staff 9:** Includes the marking *riten.* (ritardando) and *t. 1<sup>o</sup> ris.* (tutti primo risveglio). The music features a mix of eighth and sixteenth notes.
- Staff 10:** Includes the marking *ff* (fortissimo). The music continues with eighth notes.
- Staff 11:** Includes the marking *f* (forte). The music features a mix of eighth and sixteenth notes.
- Staff 12:** Includes the marking *cresc.* (crescendo). The music continues with eighth notes.

## VIOLINO SECONDO.

ADAGIO:  
SOSTENUTO.

Violino Secondo musical score, Adagio Sostenuto. The score is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The tempo is marked 'ADAGIO: SOSTENUTO.' The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and trills. The first staff begins with a *p* dynamic. The second staff features a *pp* dynamic followed by a *fz* (forzando) and a *p* dynamic. The third staff includes a *p* dynamic and a *cresc.* (crescendo) marking. The fourth staff starts with a *f* dynamic and a *p* dynamic. The fifth staff includes a *p cantabile* marking. The sixth staff features a *p* dynamic. The seventh staff includes a *pp* dynamic, a *fz* dynamic, and a *tr* (trill) marking. The eighth staff includes a *cresc.* marking, a *f* dynamic, and a *p* dynamic. The ninth staff includes a *cresc.* marking. The tenth staff includes a *p* dynamic. The eleventh staff includes a *cresc.* marking, a *f* dynamic, and a *pp* dynamic. The twelfth staff includes a *p* dynamic, a *pp* dynamic, and a *f* dynamic.



VIOLINO SECONDO.

*p cantabile.*

*p* *pp* *glissez.*

*f* *p* *f* *p* *pp* *poco rall.* *mollo riten.* *Attacca.*

*Presto sempre scherzando.*

SCHERZO.

*p* *f* *f*

*schierzando.* *p*

*f* *p*

*p*

*ff* *p*

*f* *ff*

VIOLINO SECONDO.

*mf* *p*  
*p*  
*un poco rit.* *al tempo.*  
*sp* *cresc.*  
*fz* *p*  
*fz* *fz* *fz* *fz* *p*  
*fz* *p stacc.* *2*  
*f* *ff* *fz* *fz* *fz* *ff*  
*p*  
*acceler*

The musical score for Violino Secondo is written in G minor (three flats) and 4/4 time. It consists of 11 staves of music. The piece begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) marking. The tempo is marked *al tempo*, with a *un poco rit.* (slightly ritardando) instruction. The score features a variety of dynamics, including *fz* (forzando), *ff* (fortissimo), and *stacc.* (staccato). The piece concludes with an *acceler* (accelerando) instruction.



# VIOLINO SECONDO.

First system of musical notation for Violino Secondo, measures 1-12. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a *cresc.* marking and ends with a *ff* marking. The second staff contains dynamic markings *f*, *f*, *f*, and *ff*. The third staff begins with a *ff* marking and a triplet of eighth notes. The fourth staff contains dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *f*.

ALLEGRETTO. *Con moto giusto.*

Second system of musical notation for Violino Secondo, measures 13-24. The key signature remains two flats, and the time signature is 3/4. The first staff begins with a *p* marking. The second staff contains dynamic markings *f*, *f*, and *f*. The third staff contains dynamic markings *p* and *f*. The fourth staff contains dynamic markings *f*, *p*, *f*, *f*, *f*, and *f*. The fifth staff contains dynamic markings *f*, *f*, and *p*. The sixth staff contains dynamic markings *f*, *f*, and *p*. The seventh staff contains dynamic markings *f*, *f*, and *p*. The eighth staff contains dynamic markings *f*, *f*, and *p*. The ninth staff contains dynamic markings *f*, *f*, and *p*. The tenth staff contains dynamic markings *f*, *f*, and *p*.

## VIOLINO SECONDO.

Violino Secondo musical score, measures 1-10. The score is written in G major (one sharp) and 2/4 time. It features a variety of musical textures including chords, arpeggios, and rapid sixteenth-note passages. Dynamics range from *pp* (pianissimo) to *fz* (forzando). Performance markings include *cresc.* (crescendo), *poco ritenuto.* (slightly ritardando), and *tempo 1<sup>o</sup>* (first tempo).

Measures 1-10:

- Measure 1: *fz* (forzando) chord.
- Measure 2: *fz* (forzando) chord.
- Measure 3: *fz* (forzando) chord.
- Measure 4: *fz* (forzando) chord.
- Measure 5: *fz* (forzando) chord.
- Measure 6: *fz* (forzando) chord.
- Measure 7: *fz* (forzando) chord.
- Measure 8: *fz* (forzando) chord.
- Measure 9: *fz* (forzando) chord.
- Measure 10: *p* (piano) chord.



VIOLINO SECONDO.

11

Violino Secondo musical score, page 11. The score consists of ten staves of music in G major (one sharp) and 3/4 time. The music features various dynamics including forte (f), piano (p), and accents. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a final measure marked with a '1'.

## VIOLINO SECONDO.

Violino Secondo musical score, page 12. The score consists of ten staves of music in G major (one sharp) and 3/4 time. The notation includes various dynamics (*f*, *p*, *cresc.*), articulation (accents), and phrasing slurs. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer melodic lines. The key signature has one sharp (F#) and the time signature is 3/4.



**VIOLINO SECONDO.**

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on ten staves, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a variety of dynamics, including *f* (forte), *p* (piano), *pp* (pianissimo), *ff* (fortissimo), and *cresc.* (crescendo). There are also articulation marks such as accents and slurs. The piece concludes with a double bar line on the final staff.





Adagio molto.

Joh. J. H. Verhulst. Op. 31.

QUARTETTO.

3715







VIOLINO 2.

This page of a musical score for Violino 2 contains 12 staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The dynamics include fortissimo (ff), forte (f), piano (p), and crescendo (cresc.). The notation includes various musical symbols such as slurs, ties, and accents. The page is numbered 3715 at the bottom center and ends with a double bar line and the initials 'V.S.' in the bottom right corner.

## VIOLINO 2.

animato.

First section of the musical score for Violino 2, marked *animato*. It consists of three staves of music in 4/4 time, key of B-flat major. The first staff begins with a *p* (piano) dynamic and features a series of eighth-note patterns. The second staff continues with a *fz* (forzando) dynamic, followed by a *p* dynamic and a first ending bracket labeled '1'. The third staff concludes with a *cresc.* (crescendo) marking and a final *f* (forte) dynamic.

ADAGIO  
MOLTO,  
CANTABILE.

Second section of the musical score for Violino 2, marked *Adagio Molto, Cantabile*. It consists of ten staves of music in 9/8 time, key of B-flat major. The first staff begins with a *fz* dynamic and a *p* dynamic. The second staff features a *p* dynamic. The third staff continues with a *p* dynamic. The fourth staff features a *p* dynamic. The fifth staff features a *pp* (pianissimo) dynamic. The sixth staff features a *p* dynamic. The seventh staff features a *fz* dynamic. The eighth staff features a *fz* dynamic. The ninth staff features a *p* dynamic. The tenth staff features a *p* dynamic.



VIOLINO 2.

5

cresc. - - - *fz fz fz f p cresc.* - - - *fz fz fz ff fz*  
*p fz p*  
*fz*  
*pp*  
*p*  
*f*  
*fz*  
*p pizz. stacc.*  
*arco.* *fz fz fz p fz fz fz*  
*f p*  
*cresc.*  
*f cresc. ff p*  
*pp cresc. f*  
*sur le sol.*  
*cresc. ff p pp p*  
*pp*



Presto sempre leggiero.

## SCHERZO.

The musical score for Violino 2, Scherzo, is written in 6/8 time with a key signature of two flats. The tempo is marked "Presto sempre leggiero." The score consists of 15 staves of music. It begins with a key signature of two flats and a 6/8 time signature. The tempo is "Presto sempre leggiero." The score includes various dynamic markings such as *pp*, *f*, *ff*, *p*, and *cresc.* It also features tempo changes marked "tempo 1." and "L'istesso tempo." The music is characterized by rapid sixteenth-note passages and slurs. The piece concludes with a first ending marked "1".



VIOLINO 2.

7

1 *pp*  
pizz.

arco. 1 *fz*  
*p*

1 *pp*  
pizz.

1 arco. 1

*fz* *p*

tempo 1.

*pp* tempo 1. *riten.*

*pp* *cresc.*

*f ten.* *p* *pp*

*pp*

*f* *cresc.* *ff* *pp*

*riten.* tempo 1. *pp*

tempo 1. *pp* *riten.*

*pp*

*pp* tempo 1. *f*

*riten.* tempo 1. *pp*

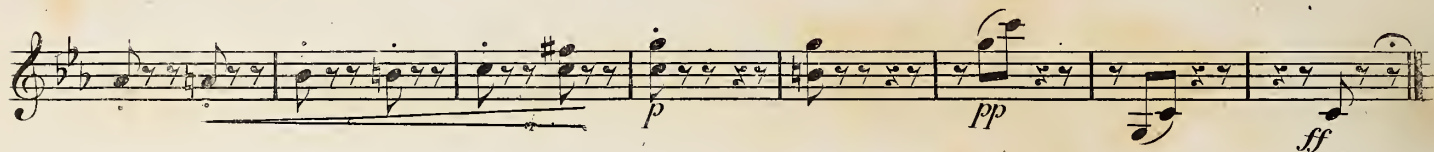
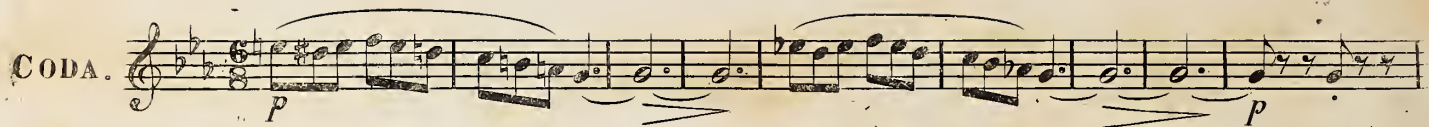
*p* *pp*

*f*

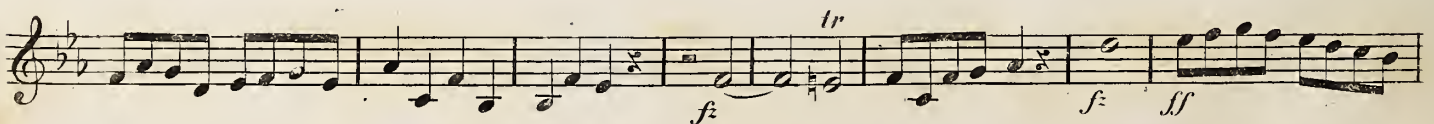
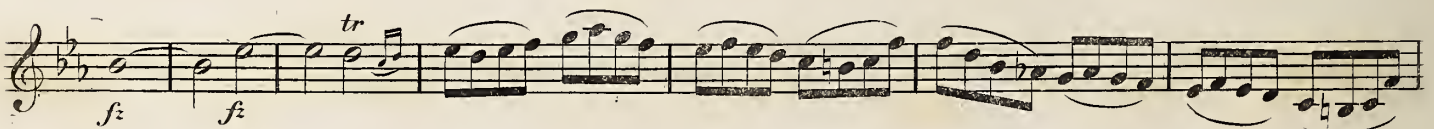
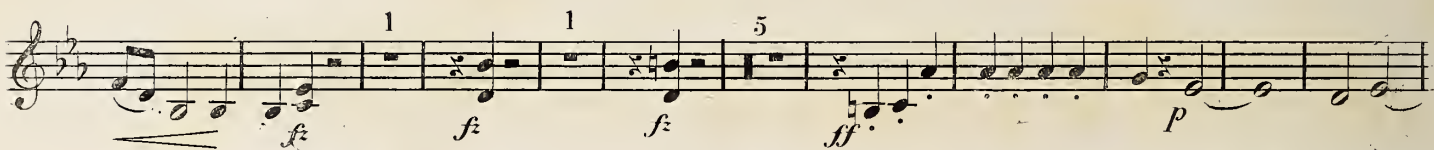
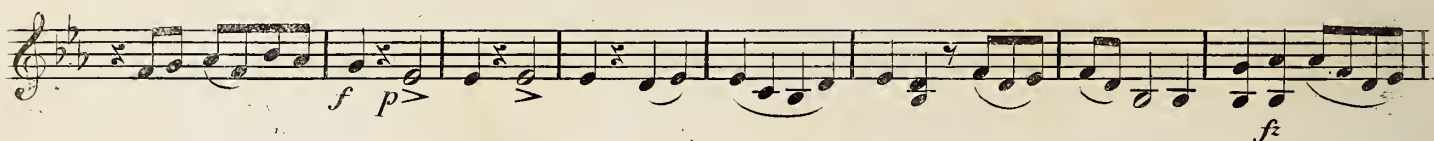
*ff* *fz* *fz*



## VIOLINO 2.



Con fuoco ma non troppo presto.





VIOLINO 2.

Violino 2 musical score, 10 staves. The key signature is G minor (two flats). The score includes various dynamics and performance markings:

- Staff 1: *fz*, *fz*, *fz*, *fz*
- Staff 2: *fz*, *fz*, *fz*, *p*
- Staff 3: *p*, *p*
- Staff 4: *ten.*, *f*, *ten.*
- Staff 5: *con fuoco.*, *ff*, *fz*, *fz*, *fz*
- Staff 6: *1*, *ff*, *fz*, *fz*, *fz*
- Staff 7: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *1*, *fz*
- Staff 8: *fz*, *fz*, *fz*, *fz*, *fz*, *3*, *ff*
- Staff 9: *fz*, *fz*, *2*, *p*
- Staff 10: *fz*, *fz*, *1*
- Staff 11: *fz*, *fz*, *p*, *fz*, *fz*, *1*



This image shows a page of handwritten musical notation for a piano piece. The music is written on 14 staves in G major (one sharp) and 3/4 time. The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). There are also performance instructions like *dim.* (diminuendo) and *tr.* (trill). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a clear, legible hand, and the page concludes with a final cadence and a tempo marking of 40.



二

3715

FINE.

































# QUARTETT - SATZ

VON

FRANZ SCHUBERT.

Viola.

Allegro assai.

1

4 *p cresc.* *ff*

*pp* *pp* *B*

*C* *pp*

*D* *E* *fz* *p* *fz*

*F* *p* *fz* *fz* *fz* *fz* *fz* *fz* *p*

*pp* *pp* *dim.*

*G* *fp* *mf*

*H* *fp* *ppp* *fp*

*I* *ppp* *f* *p* *f* *p*

*ppp* *1*



## Viola.

Violin score for Viola, measures 939-1000. The score is written in 3/4 time and features various dynamics and articulations.

Measures 939-940: *ff*, *pp*, *cresc.*, *ff*, *p*. Markings **K** and **L** are present.

Measures 941-942: *pp*, *mf*, *pp*. Marking **M** is present.

Measures 943-944: *pp*, *mf*, *pp*. Marking **N** is present.

Measures 945-946: *pp*, *mf*, *pp*. Marking **O** is present.

Measures 947-948: *pp*, *ppp*. Marking **P** is present.

Measures 949-950: *fp*, *mf*, *fp*, *ppp*. Marking **Q** is present.

Measures 951-952: *fp*, *pp*. Marking **R** is present.

Measures 953-954: *fp*, *pp*. Marking **S** is present.

Measures 955-956: *fp*, *pp*. Marking **T** is present.

Measures 957-958: *fp*, *pp*. Marking **U** is present.

Measures 959-960: *fp*, *pp*. Marking **V** is present.

Measures 961-962: *fp*, *pp*. Marking **W** is present.

Measures 963-964: *fp*, *pp*. Marking **X** is present.

Measures 965-966: *fp*, *pp*. Marking **Y** is present.

Measures 967-968: *fp*, *pp*. Marking **Z** is present.

Measures 969-970: *fp*, *pp*. Marking **A** is present.

Measures 971-972: *fp*, *pp*. Marking **B** is present.

Measures 973-974: *fp*, *pp*. Marking **C** is present.

Measures 975-976: *fp*, *pp*. Marking **D** is present.

Measures 977-978: *fp*, *pp*. Marking **E** is present.

Measures 979-980: *fp*, *pp*. Marking **F** is present.

Measures 981-982: *fp*, *pp*. Marking **G** is present.

Measures 983-984: *fp*, *pp*. Marking **H** is present.

Measures 985-986: *fp*, *pp*. Marking **I** is present.

Measures 987-988: *fp*, *pp*. Marking **J** is present.

Measures 989-990: *fp*, *pp*. Marking **K** is present.

Measures 991-992: *fp*, *pp*. Marking **L** is present.

Measures 993-994: *fp*, *pp*. Marking **M** is present.

Measures 995-996: *fp*, *pp*. Marking **N** is present.

Measures 997-998: *fp*, *pp*. Marking **O** is present.

Measures 999-1000: *fp*, *pp*. Marking **P** is present.



## ALTO,

J.J.H. Verhulst, Op. 6.

Allegro non troppo.

QUARTETTO.  
Nº 1.

*p*  
*rallent.* *poco a poco molto ritard.* *tempo 1º* *p*  
*fz* *fz* *cresc.*  
*fz* *f* *fz* *fz*  
*fz* *fz* *fz* *fz* *f* *fz* *ff* *fz* *fz* *ff*  
*p* *fz* *fz* *ff* *fz* *fz*  
*fz* *fz* *p* *pp* *schertz.*  
*cre* *scen*  
*long.* *do.* *f* *f* *ff* *fz* *fz* *ff* *p* *legato.*  
*sempre p* *schertz.* *p* *f*  
*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff*  
*p*  
*f* *p* *pp*

The musical score for the Alto part consists of 12 staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1:** Dynamics include *f*, *p*, and *cre*.
- Staff 2:** Lyrics "scen - do". Dynamics include *ff*, *f*, and *ff*.
- Staff 3:** Dynamics include *p scherz.* and *pp*.
- Staff 4:** Lyrics "cre - scen - do.". Dynamics include *f*, *f*, *f*, and *f*.
- Staff 5:** Dynamics include *ff*, *p*, *p*, *p*, *pp*, *pp*, and *mf*.
- Staff 6:** Dynamics include *p*, *mf*, *p*, *mf*, *p*, and *sempre piano.*
- Staff 7:** Dynamics include *cresc.*, *f*, *rallent.*, and *a tempo.*
- Staff 8:** Dynamics include *p*.
- Staff 9:** Dynamics include *sp*, *cre*, *scen*, *do*, *ff*, *f*, *f*, *f*, and *ff*.
- Staff 10:** Dynamics include *f*, *f*, *f*, *f*, *f*, *p*, *p*, and *sch. z.*
- Staff 11:** Dynamics include *pp.*



cre - - - - - scen - - - - - do *f ff*

*glissez.* *p* *p* *legato.*

*sempre P* *pizz. pp*

*pizz.*

[illegible]

*pp* *cresc.* *f* *ff* *p*  
*pp* *cresc.* *f* *p* *fz* *fz* *ff*  
*ff* *pp* *glissez.* *p* *fz* *fz* *fz*  
*fz* *fz* *fz* *cresc.* *f* *ff*  
*pp* *ritard.* *tempo 1<sup>o</sup>*  
*cresc.*  
*f* *fz*  
*ff* *fz* *fz* *fff*  
*p*  
*fz* *p dolce.*  
*p* *fz* *p*



Handwritten "Yes" in the top right corner.

Dynamic markings: *p*, *f*, *cresc.*, *ff*, *ritard.*, *pp*, *ppp*.

Tempo markings: *rall.*, *tempo 1<sup>o</sup>*, *tempo 1.*, *1<sup>a</sup>*, *2<sup>a</sup>*.

Section heading: **SCHERZO.**

Time signature: 3/8.

Rehearsal mark: 36.

Handwritten "Yes" in the top right corner.

## ALTO.

tempo 1<sup>o</sup>

*rall.* *dolce.*

*f* *p* *f* *p* *f* *p*

*pp* *f* *f*

*p*



ALTO.

*p*  
*rall.* *tempo 1º*  
*p dolce.*  
*pp*  
*sp* *sp* *f*

*Presto con fuoco.*

FINALE.

*ff* *p*  
*f fz fz fz fz fz*  
*f ff*

## ALTO.

*p*  
*sempre staccato.* *p*

*cresc.* *f* *p*

*ff* *f* *f* *f* *f* *f* *f*

*f* *fz* *tutti forte ben marcato.*

*fz* *fz* *fz* *fz*

*p*

*f* *p*



## ALTO.

Musical score for Alto, page 9. The score consists of ten staves of music in 3/4 time. The key signature has one flat (B-flat). The music features various dynamics including *p*, *f*, *ff*, and *mf*, as well as articulation marks like accents and slurs. Performance instructions include *poco riten.*, *molto rit.*, *tempo!*, and *ben marcato.*

## ALTO.

The musical score for Alto consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *fz* (forzando) to *ff* (fortissimo) and *f* (forte). Articulations include *marcato*, *pizz.* (pizzicato), *arco* (arco), and *pliez* (pliez). The score also features a *cresc.* (crescendo) marking and a *ben* (ben) marking. The notation is in a single system, with the key signature and time signature indicated at the beginning of the first staff.

Dynamics and markings include: *fz*, *f*, *ff*, *ben*, *marcato*, *fz*, *fz*, *fz*, *ff*, *fz*, *fz*, *fz*, *fz*, *p*, *sp*, *fz*, *p*, *pizz.*, *arco*, *pizz.*, *arco*, *1*, *cresc.*, *f*, *pliez*, *ff*, *fz*, *fz*, *fz*, *fz*, *fz*.



$f$   $f$   $f$   $f$   $f$   $fp$  *pizz.*  
 4 3  
 1  $p$   
*arco.*  $p$   
 $f$   
 $p$   $f$  *poco ritard.*  
*molto ritard. tempo 1°.*  $f$   $f$   
 $ff$   $f$   
 Più Presto,  $f$   $f$   $f$   $ff$   
 $f$  *sempre accel.*  $f$   $f$  *tire.*  
 $f$   
 $f$   $f$   $f$  *ten.*  
 Fine.





ALTO.

QUARTETTO.  
No 2.

[illegible]

## ALTO.

2<sup>a</sup>

*p*

*cre - - - scen - do* *f f f p*

*cre*

*scen - - do* *f f p*

*p*

*f*

*f f f ff*

*f f f ff*

*Adagio.*

*p p pp*

*lento. All<sup>o</sup> tempo 1<sup>o</sup>*

*pp p pizz. arco. p*

*f*

*tr. cre scen do* *f p*



ALTO.

*fz p* *f* *ff* *p* *pp*  
*cresc.* *poco rit.* *p a tempo.* 1  
2 *fz*  
1 *fz p* *f* *p*  
2  
*cresc.* *f*  
*ff* *pp*  
*cre* *scen* *do* *f ten. marcato.* *ff* *riten.* *tempo 1<sup>ro</sup> ris.*  
*fz fz fz fz* *ff*  
*p* *cresc.* *f*

ALTO.

ADAGIO  
SOSTENUTO

The musical score is written for an Alto voice part in a key of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'ADAGIO SOSTENUTO'. The score consists of ten staves of music, featuring a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). Articulations such as *leg.* (legiero), *glissez.*, and *tr* (trill) are used throughout. The lyrics 'cre - scen - do' are visible under the sixth staff. The score concludes with a final *pp* marking.

*p* *pp* *f* *p* *cresc.* *p* *glissez.* *f* *p* *tr* *pp* *cresc.* *scen* *do* *f* *p* *tr* *f* *p* *leg.* *p* *cresc.* *f* *pp*



ALTO.

*p*  
*f* *p* *p*  
*p* *leg.* *cantabile.* *pp* *glissez.* *tr* *f* *p* *fz* *p*  
*pp* *poco rall.* *ppp* *molto riten.* *Allacca.*

*Presto sempre scherzando.*

SCHERZO.

*p* *f* *f* *f*  
*p* *f* *p*  
*f* *p*  
*ff* *p*  
*f* *fz* *fz* *fz* *ff*

*mf*  
*p*  
*p*  
*un poco riten.* *a tempo.*  
*sp* *cresc.* *fz* *p*  
*1* *fz*  
*cresc.* *fz* *fz* *fz* *fz* *fz* *p* *p* *fz*  
*p stacc.*  
*f* *ff* *fz* *fz* *fz* *ff*  
*1* *p*  
*ff*



ALTO.

7.

*fz accel. cresc.*

*fz*

*fz fz fz fz ff fz f fz ff*

*3 ff*

*fz fz fz fz fz f*

*Con moto giusto.*

ALLEGRETTO.

*p*

*f f p*

*f p f*

*p*

*fz p fz fz fz f*

*fz fz fz fz fz fz fz fz*

*3*

musical score for Alto, measures 243-254. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various dynamics, articulations, and performance instructions.

Measures 243-254:

- Measure 243: *p*
- Measure 244: *fz*, *p*, *pp*
- Measure 245: *fz*, *p*, *pp*
- Measure 246: *fz*, *p*, *pp*
- Measure 247: *fz*, *p*, *pp*
- Measure 248: *fz*, *p*, *pp*
- Measure 249: *fz*, *p*, *pp*
- Measure 250: *fz*, *p*, *pp*
- Measure 251: *fz*, *p*, *pp*
- Measure 252: *fz*, *p*, *pp*
- Measure 253: *fz*, *p*, *pp*
- Measure 254: *fz*, *p*, *pp*

Performance instructions and dynamics include:

- p* (piano)
- fz* (forzando)
- pp* (pianissimo)
- cresc.* (crescendo)
- f* (forte)
- tempo 1<sup>o</sup>* (first tempo)
- poco riten.* (poco ritenuto)
- sp* (sforzando)
- pscherz.* (scherzando)



The musical score for the Alto part on page 39 consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 3/2. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include:

- p* (piano) at the beginning of the second staff.
- f* (forte) at the beginning of the fourth staff.
- p* (piano) at the beginning of the fifth staff.
- f* (forte) at the beginning of the sixth staff.
- sp* (sforzando) at the beginning of the seventh staff.
- f* (forte) at the beginning of the eighth staff.
- p* (piano) at the beginning of the ninth staff.
- f* (forte) at the beginning of the tenth staff.

The score also features various musical notations including notes, rests, and slurs.

This page contains ten staves of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation is as follows:

- Staff 1:** Starts with a treble clef and a key signature of three flats. It begins with a series of eighth and sixteenth notes, followed by a half note. Dynamics include *fz* and *f*.
- Staff 2:** Continues the melodic line with eighth and sixteenth notes. Dynamics include *fz* and *p*.
- Staff 3:** Features a series of eighth notes and a half note. Dynamics include *p*.
- Staff 4:** Continues with eighth notes and a half note. Dynamics include *p*.
- Staff 5:** Features a series of eighth notes and a half note. Dynamics include *f* and *p*.
- Staff 6:** Continues with eighth notes and a half note. Dynamics include *f* and *p*.
- Staff 7:** Features a series of eighth notes and a half note. Dynamics include *p*.
- Staff 8:** Continues with eighth notes and a half note. Dynamics include *p*.
- Staff 9:** Features a series of eighth notes and a half note. Dynamics include *cresc.*, *f*, *fz*, *fz*, *fz*, *fz*, *fz*, *fp*, and *fz*.
- Staff 10:** Continues with eighth notes and a half note. Dynamics include *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fp*, and *fz*.









VIOLA.

Adagio molto.

QUARTETTO.

The musical score is written for a Viola and a Quartetto. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Adagio molto." and the dynamics range from piano (p) to fortissimo (ff). The score is divided into two main sections: "Adagio molto." and "Allegro ma non troppo." The "Allegro ma non troppo." section is marked with a 2/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a first ending (1.) and a second ending (2.).

1

2

1.

2.



VIOLA.

ten.

*ff*

*fz fz fz fz*

*fz fz fz fz fz*

*fz fz fz fz fz*

*ff fz*

*fz*

*dim.*

*pp ff p ff*

ten.

*p*

*cresc. dimin. p*

*f fz p f p f fz*

*fz ff fz fz fz*

*f fz p*



VIOLA.

3

*f* *fz* *p* *fz* *fz*  
*p* *fz* *fz* *fz* *fz* *fz*  
*fz* *cresc.* *f*  
*ff* *fz* *fz*  
*ff* *fz*  
*fz* *ff*  
*ten.* *ff*  
*p* *p*  
*f* *ff*  
*fz* *fz* *fz*

V.S.



VIOLA.

animato.

First system of the Viola part, marked *animato*. It consists of three staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth notes. The second staff continues with a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) section. The third staff concludes with a forte (*f*) dynamic. The key signature has two flats, and the time signature is 2/4.

cresc.

ADAGIO MOLTO.  
CANTABILE.

Second system of the Viola part, marked *ADAGIO MOLTO. CANTABILE*. It begins with a 5-measure rest followed by a 9/8 time signature. The music is characterized by wide intervals and a slower tempo. Dynamics include *f*, *p*, *pp*, and *fz*. The system contains ten staves of music, including several passages of sixteenth-note runs. The key signature remains two flats, and the time signature is 9/8.

p cresc.

fz fz fz f p cresc.



The musical score for Viola on page 5 consists of 14 staves of music in 2/4 time. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Staff 1:** *fz*, *fz*, *fz*, *ff*, *fz*, *p*, *fz*
- Staff 2:** *p*, *p*, *p*, *pp*
- Staff 3:** *f*, *p*, *p*, *f*, *fz*, *p*
- Staff 4:** *p*, *f*
- Staff 5:** *f*
- Staff 6:** *cresc.*
- Staff 7:** *cresc.*, *ff*, *p*
- Staff 8:** *pp*, *f*
- Staff 9:** *ff*, *p*, *pp*, *p*
- Staff 10:** *p*, *pp*



Presto, sempre leggiero.

## SCHERZO.

*pp*  
 riten. a tempo.  
*pp*  
 cresc. *f* ten. *p* *pp*  
*pp* ..... *f* cresc. *ff* *pp*  
 riten.  
 tempo 1. *pp*  
 riten. tempo 1. *pp*  
 riten. tempo 1. *f* *p* *pp*  
 ..... *f*  
 ..... *f*  
 L'istesso tempo. *ff* *f* *f*  
*p* leggiero.



VIOLA.

7

*p*

*pp*

*p*

*fz*

*pizz.*

*arco.*

*f*

*p*

*fz*

*p*

*pp*

*arco.*

*fz*

*p*

*fz*

*p*

*pp*

*tempo 1.*

*riten.*

*tempo 1.*

*pp*

*cresc.*

*f ten.*

*p*

*pp*

*pp*

*f*

*pp*

*f*

*riten.*

*cresc.*

*ff*

*pp*

*tempo 1.*

*pp*

*riten.*

*tempo 1.*

*pp*

*f*



# VIOLA.

*riten.* *tempo 1.*

*pp*

*f*

*ff* *fz* *fz*

CODA. *p*

*p* *pp* *ff*

Con fuoco, ma non troppo presto.

FINALE. *fz* *fz fz* pizz. ad lib. a tempo. *p* *p*

*f* *p>* *fz*

*fz* *fz* *ff* *p* *fz*

*fz* *p* *fz* *p* *fz* *f* *tr*



VIOLA.

9

1 *tr*  
*fz* *fz* *fz* *fz*  
*ff* *fz* *ff*  
*fz* *fz* *fz* *fz* *fz* *fz*  
*p* *p*  
*p* *ten.* *f*  
*con fuoco.* *ff*  
*fz* *fz* *fz* *ff*  
*fz* *fz* *fz* *fz* *fz*  
*fz* *fz* *ff* *fz* *2*  
*ff*  
*fz* *fz* *fz* *fz* *1*  
*ff* *p* *fz*  
*p* *fz* *3*

VIOLA.

This page of musical notation is for a piano piece, likely a study or a short composition, written in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation is arranged in 12 staves, showing a variety of musical textures and dynamics.

**Key Features:**

- Time Signature:** 2/4
- Key Signature:** Two flats (B-flat and E-flat).
- Dynamics:** The piece uses a wide range of dynamics, including *fz* (forzando), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *ff* (fortissimo), and *tr* (trill).
- Articulation:** Accents and slurs are used throughout to indicate phrasing and emphasis.
- Fingerings:** Numbers 1 and 2 are placed above notes to indicate specific fingerings.
- Texture:** The music features a mix of single-note passages, dyads, and chords, with some staves showing more complex, rapid passages.





































# QUARTETT-SATZ

VON

FRANZ SCHUBERT.

Violoncello.

Allegro assai.

6 *f* *cresc.* *ff* *pp* *1* *A* *1*

*1* *B* *1*

*C* *pp*

*D* *fz* *p* *E* *fz*

*p* *fz* *fz* *fz* *fz*

*F* *fz* *fz* *fz* *p* *pp*

*G* *dim.*

*H* *mf* *pizz.* *ppp* *fp*

*I* *p* *1* *2* *3* *4* *5* *6* *7* *ppp*

*8* *9* *10* *11* *12* *13* *14* *1*



## Violoncello.

Violoncello musical score page 2, featuring 16 numbered measures across 12 staves. The score includes various dynamics, articulations, and performance instructions.

**Measures and Dynamics:**

- Measure 1: *ff*
- Measure 2: *p*
- Measure 3: *cresc.*
- Measure 4: *ff*
- Measure 5: *ff*
- Measure 6: *ff*
- Measure 7: *ff*
- Measure 8: *ff*
- Measure 9: *ff*
- Measure 10: *ff*
- Measure 11: *ff*
- Measure 12: *ff*
- Measure 13: *ff*
- Measure 14: *ff*
- Measure 15: *ff*
- Measure 16: *ff*

**Performance Instructions:**

- ff* (fortissimo)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- pp* (pianissimo)
- ppp* (pianississimo)
- fz* (forzando)
- dimin.* (diminuendo)
- arco* (arco)
- pizz.* (pizzicato)

**Other Markings:**

- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16
- L* (left hand)
- M* (middle)
- N* (right hand)
- O* (other)
- P* (piano)
- Q* (quasi)
- R* (ritardando)
- S* (sforzando)
- T* (tutti)
- V* (vivo)
- X* (x)
- Y* (y)
- Z* (z)





Allegro non troppo.

J.J.H. Verhulst, Op. 6,

QUARTETTO.  
N°1.

*p* *rall. poco a*

*tempo 1<sup>o</sup>*  
*poco molto rit.* *p*

*fz* *fz* *p* *cresc.* *fz* *f* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff* *fz* *fz*

*ff* *p* *fz* *fz* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p*

*pp* *scherz.*

*cre* *scen* *do* *f* *fz* *ff*

*fz* *fz* *ff* *p* *legato sempre p* *scherz.*

*p* *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*ff*

*1* *p*

*1<sup>a</sup>* *2<sup>a</sup>* *pp*

*f* *p* *cresc.* *fz* *ff*



VIOLONCELLO.

3

*fz ff fz fz fz # p scherz.*  
*pp cre scen do. f-fz-fz-fz-fz - - ff*  
*p mf>p mf>p mf>p p sempre p*  
*liez. liez. rall. tempo!*  
*cresc. f p*  
*p*  
*p*  
*cresc. f fz ff f fz fz fz fz fz fz fz fz*  
*p p scherz.*  
*cresc. f fz ff*  
*long. p gliss. p p*  
*pizz.*  
*arco. pp ppp pizz.*





## 45

**SCHERZO.** *Presto scherzando.*

*p fp fp f p*

The first system of the musical score for 'L'Espresso' is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. This is followed by a half note D2, then a quarter note C2, and a quarter note B1. The melody continues with a quarter note A1, then a quarter note G1, and a quarter note F#1. The melody concludes with a quarter note E1, then a quarter note D1, and a quarter note C1. The score includes first and second endings, indicated by '1ª' and '2ª' above the staff. The first ending leads back to the beginning of the melody, while the second ending leads to the end of the system.

## VIOLONCELLO.

*p* *pp*

*f* *p* *f* *p*

*p*

*p*

*tempo 1º* *rall.* *p*

*p*

*pp*

*f*

*p* *f* *p* *f* *p*



VOLONCELLO.

7

*f* *p* *pp* *f* *p* *f* *p* *p* *p* *pp* *f*

*1* *rall.* *tempo!*

*p*

**VOLONCELLO.**

**Presto con fuoco.**

## FINALE.

FINALE.

*ff* *p*

*f* *f2* *f2* *f2* *f2* *f2* *f*

*ff*

*p*  
*sempre stacc.*

*cre - scen - do. f*

*p*

*ff* *f2* *f2* *f2* *f2*

*f2* *f2*

*tutti f ben marcato.*



VIOLONCELLO.

9.

Violoncello musical score page 9, featuring ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *fz* (fz)
- Staff 2: *fz fz fz* (fz) *p* (p)
- Staff 3: *f* (f) *p* (p)
- Staff 4: *p* (p)
- Staff 5: *f* (f)
- Staff 6: *p* (p)
- Staff 7: *poco rit.* (poco rit.) - *molto rit.* (molto rit.)
- Staff 8: *tempo 1<sup>o</sup>* (tempo 1<sup>o</sup>) *f* (f) *fz* (fz)
- Staff 9: *ben marcato.* (ben marcato.) *ff* (ff)
- Staff 10: *fz fz fz* (fz) *ff* (ff)

## VIOLONCELLO.

Musical score for Violoncello, page 19. The score consists of ten staves of music in bass clef, with a key signature of one flat (B-flat). The music features various dynamics and articulations.

Dynamics and markings include:
 

- p* (piano)
- ff* (fortissimo)
- f* (forte)
- fz* (forzando)
- ten marcato* (tenuto marcato)
- semp. ben marc.* (sempre ben marcato)
- pizz.* (pizzicato)
- arco.* (arco)

The score includes several measures with slurs, accents, and dynamic changes. The final measure of the page is marked *f* and includes the word *arco.* above the staff.



## 13

ten.  
Fine.





Allegro risoluto.

VIOLONCELLO.

J. J. H. Verhulst, Op. 6.

QUARTETTO.  
Nº 2.

Violoncello part of a quartet, Op. 6 by J.J.H. Verhulst. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro risoluto.' The piece begins with a forte (f) dynamic. The first staff features a series of eighth and sixteenth notes, with dynamics ranging from f to fp. The second staff includes a 'arco.' marking and a 'ppizz.' (pizzicato) section. The third staff shows a crescendo leading to a 'ff' (fortissimo) dynamic. The fourth staff has a 'tempo 1/2' marking. The fifth staff includes a 'cresc.' marking and a 'fz poco rit.' (fz poco ritardando) section. The sixth staff has a 'p' (piano) dynamic. The seventh staff includes a 'pizz.' (pizzicato) section. The eighth staff has a 'p' dynamic. The ninth staff includes a 'cresc.' marking and a 'scen - do f f f' section. The tenth staff has a 'p' dynamic. The eleventh staff includes a 'poco riten.' (poco ritenuto) marking and a 'ten.' (tenuto) section. The twelfth staff has a 'p' dynamic. The thirteenth staff includes a 'staccato.' marking. The fourteenth staff has a 'p' dynamic. The fifteenth staff includes a 'pizz.' (pizzicato) section. The sixteenth staff has a 'p' dynamic. The seventeenth staff includes a 'pizz.' (pizzicato) section. The eighteenth staff has a 'p' dynamic. The nineteenth staff includes a 'pizz.' (pizzicato) section. The twentieth staff has a 'p' dynamic. The piece ends with a 'p' dynamic.

# VOLONCELLO .

2<sup>a</sup>

*p*

*scen - do*

*f*

*fz*

*sp*

*p*

*cresc.*

*f*

*fz*

*p*

*pp*

*f*

*fz*

*ff*

*fz*

*fz*

*fz*

*fz*

*fz*

*ff*

*Adagio.*

*ff*

*p*

*p*

*lento. All<sup>o</sup> tempo 1<sup>o</sup>*

*p*

*arco.*

*p*

*pp*

*cresc.*

*fz*

*fz*

*fz*

*fz*

*ff*

*fp*

*pp*

*pizz.*



VOLONCELLO.

do

*poco rit.*

*tempo 1<sup>o</sup>*

*p*

*f*

*p*

*f*

*pizz.*

*arco.*

*cresc.*

*riten.*

*ten. marcato.*

*tempo 1<sup>o</sup> risoluto.*

*ff*

*f*

*f*

*f*

*f*

*ff*

*sec.*

*p*

*arco.*

*f*

*pizz.*

*cresc.*

## VIOLONCELLO.

ADAGIO  
SOSTENUTO.

This musical score for Violoncello is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'ADAGIO SOSTENUTO'. The piece consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The second staff introduces a more active texture with sixteenth-note patterns, marked *pp* and *p*, and includes a crescendo leading to a fortissimo (*f*) section. The third staff continues with sixteenth-note figures, marked *p*. The fourth staff features a crescendo, followed by a fortissimo (*f*) section and a 'pianissimo' (*pten.*) marking. The fifth staff returns to a piano (*p*) dynamic. The sixth staff is marked *p legato* and *cantabile*, with a fortissimo (*f*) section. The seventh staff begins with *pp* and a crescendo, followed by fortissimo (*f*) and piano (*p*) sections. The eighth staff continues with a crescendo, fortissimo (*f*), and piano (*p*) markings. The ninth staff is marked *leg.* and features a fortissimo (*f*) section. The tenth staff concludes with fortissimo (*f*) and piano (*p*) markings. The page number '2434' is printed at the bottom center.

*p* *pp* *p* *f* *p* *cresc.* *f* *pten.* *p* *p legato.* *cantabile.* *f* *p* *pp* *cresc.* *f* *p* *f* *p* *cresc.* *f* *pp* *leg.* *f* *p* *pp* *p*

2434



VIOLONCELLO.

5

*f* *p* *p*

*p ten.* *cantabile.* *pp* *p* *f*

*pp* *poco rall.* *ppp* *molto riten.* *Attacca.*

*Presto sempre scherzando.*

SCHERZO.

*p* *f* *f*

*f* *f* *f* *f* *p*

*f* *p* *f*

*p* *p*

*f* *p*

*f* *f*

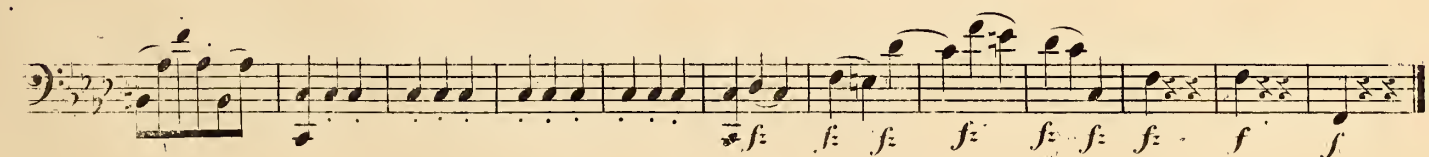
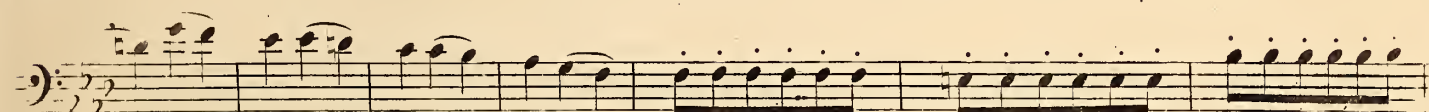
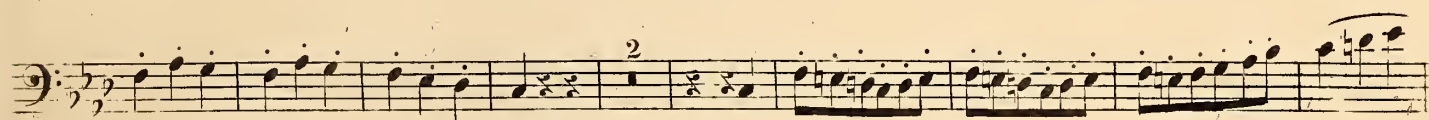
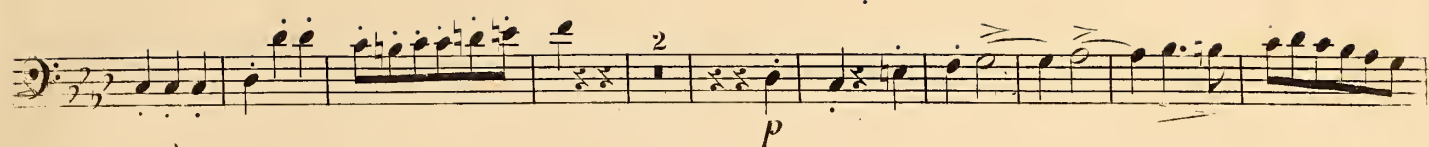
*f* *f*

*f* *f* *f* *ff* *1<sup>a</sup>* *2<sup>a</sup>*

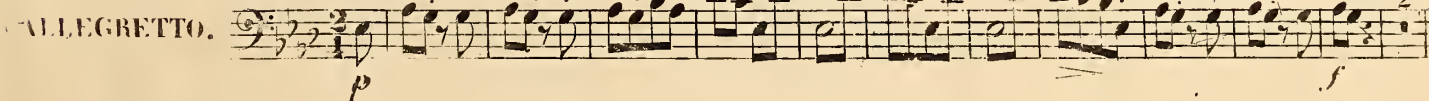




## VIOLONCELLO.



Con moto giusto.



VIOLONCELLO.

*f* *p*  
*f* *p* *f* *fz fz fz fz fz*  
*fz fz* *p*  
*fz fz* *p* *fz fz*  
*fz* *f* *fz* *fz* *fz* *fz* *fz* *fz*  
*fz fz* *fz fz* *sp* *p*  
*fz* *p* *fz*  
*pp*  
*cresc.*  
*fz* *p* *fz*  
*fz fz fz fz fz fz fz fz fz* *f* *f* *fz* *f*



VIOLONCELLO.

9

*tempo 1º*

*f* *f<sub>2</sub>* *f<sub>3</sub>* *fp* *poco riten.* *sp* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>*

*f* *f<sub>2</sub>* *f* *f* *f* *f* *p* *cresc.* *f<sub>2</sub>* *f*

*sp* *fp* *p scherz.*

*p*

*f* *p* *f* *sf*

*f* *p*

*p* *p*

*p* *sf*

**VIOLO NCELLO.**

This page of musical notation is for a piano piece, likely a single movement. It consists of ten staves of music, all written in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with 'f' (forte) appearing on the first, third, fifth, seventh, and eighth staves, and 'p' (piano) appearing on the second, fourth, sixth, and ninth staves. A 'cresc.' (crescendo) marking is present on the sixth staff. A triplet of eighth notes is marked with a '3' on the eighth staff. The notation is clean and professional, typical of a published musical score.



# VOLONCELLO.

The musical score for Violoncello consists of ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Dynamics and markings include:
 

- f* (forte) at the beginning of the first staff.
- p* (piano) in the first and second staves.
- Lyrics "cir - - scen - do" on the third staff, with *f* and *p* markings.
- A series of *fz* (forzando) markings across the fourth staff.
- ff* (fortissimo) at the start of the fourth staff.
- cresc.* (crescendo) and *fp* (fortissimo piano) on the fifth staff.
- fz* markings on the sixth and seventh staves.
- ff* (fortissimo) on the eighth staff.
- The piece concludes with *Fine.* at the end of the tenth staff.





Adagio molto.

QUARTETTO.

1

*fz* *p* *fz* *p* *p*

*p* *cresc.* *f* *p*

*fz* *p* *f* *fz* *p* *fz* *p* *pizz.*

Allegre ma non troppo.

*arco*

*fz* *p* *f* *p* *f* *fz* *ff*

*fz* *fz* *fz* *p* *f* *p*

*f* *cresc.*

*f* *ff* *p*

*fz* *p* *f*

*fz* *fz* *ff* *p* *p*

*fz* *p* *cresc.* *ff*

*ff* *ff* *p* *pizz.*

*p* *arco.* *fz* *p* *fz* *p* *fz* *cresc.*

1.

*fz* *f* *ff*



VOLONCELLO.

[illegible]



# VOLONCELLO.

3

The musical score is written for a cello (Violoncello) in bass clef. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of dynamics and articulations:

- Staff 1:** Starts with a *b<sub>e</sub>* (basso continuo) marking. Dynamics include *f*, *fz*, *p*, *f*, and *p*. There are accents and slurs throughout.
- Staff 2:** Dynamics include *fz*, *fz*, *ff*, *fz*, *fz*, *fz*, and *fz*.
- Staff 3:** Dynamics include *fz* and *p*. There are slurs and accents.
- Staff 4:** Dynamics include *f* and *p*. There are slurs and accents.
- Staff 5:** Dynamics include *p*, *fz*, *p*, and *p*. There are slurs and accents.
- Staff 6:** Features a continuous melodic line with slurs.
- Staff 7:** Dynamics include *ff* and *ff*. There are slurs and accents.
- Staff 8:** Dynamics include *ff*. There are slurs and accents.
- Staff 9:** Dynamics include *fz*. There are slurs and accents.
- Staff 10:** Dynamics include *fz*, *fz*, *fz*, and *fz*. There are slurs and accents.
- Staff 11:** Dynamics include *ff*, *p*, and *p*. There are slurs and accents.
- Staff 12:** Dynamics include *f* and *ff*. There are slurs and accents.

# VIOLONCELLO.

Violoncello musical score, first system (measures 1-16). The music is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The third staff includes the instruction *animato.* above measure 10 and *p pizz.* below measure 10. The fourth staff contains measures 13-16, with *arco.* written below measure 13 and *p* below measures 14 and 15. The fifth staff contains measures 17-20, with *pizz.* written below measure 17. The sixth staff contains measures 21-24, with *cresc.* above measure 21, *sempre stacc.* below measure 21, *cresc.* above measure 23, and *f* below measure 24.

## ADAGIO MOLTO CANTABILE.

Violoncello musical score, second system (measures 25-40). The music is in 9/8 time, key of B-flat major. The first staff contains measures 25-28, with *f* and *p* dynamics. The second staff contains measures 29-32, with *p* dynamics. The third staff contains measures 33-36, with *p* and *pp* dynamics. The fourth staff contains measures 37-40, with *p* and *fz* dynamics. The fifth staff contains measures 41-44, with *p* and *fz* dynamics. The sixth staff contains measures 45-48, with *p* and *fz* dynamics. The seventh staff contains measures 49-52, with *p* and *fz* dynamics. The eighth staff contains measures 53-56, with *p* and *fz* dynamics. The ninth staff contains measures 57-60, with *p* and *fz* dynamics. The tenth staff contains measures 61-64, with *p* and *fz* dynamics.



# VIOLONCELLO.

5

Violoncello musical score page 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The notation includes various dynamics, articulations, and performance instructions.

**Staff 1:** Starts with a half note G2, followed by a half note F2, then a half note E2. A crescendo hairpin leads to a half note D2, followed by a half note C2. A decrescendo hairpin leads to a half note B1, followed by a half note A1. A half note G1 is marked *p*.

**Staff 2:** A half note F2 is marked *cresc.*. A half note E2 is marked *fz*. A half note D2 is marked *fz*. A half note C2 is marked *fz*. A half note B1 is marked *f*. A half note A1 is marked *p*. A half note G1 is marked *cresc.*.

**Staff 3:** A half note F2 is marked *fz*. A half note E2 is marked *fz*. A half note D2 is marked *fz*. A half note C2 is marked *ff*. A half note B1 is marked *fz*. A half note A1 is marked *p*. A half note G1 is marked *fz*. A half note F2 is marked *p*. A half note E2 is marked *p*. A half note D2 is marked *p*. A half note C2 is marked *p*. A half note B1 is marked *p*. A half note A1 is marked *p*. A half note G1 is marked *p*.

**Staff 4:** A half note F2 is marked *pp*. A half note E2 is marked *cresc.*. A half note D2 is marked *f*. A half note C2 is marked *fz*. A half note B1 is marked *cantabile*. A half note A1 is marked *fz*. A half note G1 is marked *fz*.

**Staff 5:** A half note F2 is marked *p*. A half note E2 is marked *p*. A half note D2 is marked *p*. A half note C2 is marked *p*. A half note B1 is marked *p*. A half note A1 is marked *p*. A half note G1 is marked *p*.

**Staff 6:** A half note F2 is marked *p*. A half note E2 is marked *p*. A half note D2 is marked *p*. A half note C2 is marked *p*. A half note B1 is marked *p*. A half note A1 is marked *p*. A half note G1 is marked *p*.

**Staff 7:** A half note F2 is marked *f*. A half note E2 is marked *f*. A half note D2 is marked *f*. A half note C2 is marked *f*. A half note B1 is marked *f*. A half note A1 is marked *f*. A half note G1 is marked *f*.

**Staff 8:** A half note F2 is marked *cresc.*. A half note E2 is marked *fz*. A half note D2 is marked *f*. A half note C2 is marked *cresc.*. A half note B1 is marked *fz*. A half note A1 is marked *fz*. A half note G1 is marked *fz*.

**Staff 9:** A half note F2 is marked *ff*. A half note E2 is marked *p*. A half note D2 is marked *pp*. A half note C2 is marked *pp*. A half note B1 is marked *pp*. A half note A1 is marked *pp*. A half note G1 is marked *pp*.

**Staff 10:** A half note F2 is marked *f*. A half note E2 is marked *ff*. A half note D2 is marked *p*. A half note C2 is marked *p*. A half note B1 is marked *p*. A half note A1 is marked *p*. A half note G1 is marked *p*.

**Staff 11:** A half note F2 is marked *p*. A half note E2 is marked *p*. A half note D2 is marked *p*. A half note C2 is marked *p*. A half note B1 is marked *p*. A half note A1 is marked *p*. A half note G1 is marked *p*.

**Staff 12:** A half note F2 is marked *pp*. A half note E2 is marked *pp*. A half note D2 is marked *pp*. A half note C2 is marked *pp*. A half note B1 is marked *pp*. A half note A1 is marked *pp*. A half note G1 is marked *pp*.

Presto, sempre leggiero.

## SCHERZO.

The score is written for Violoncello in 6/8 time. It begins with a key signature of two flats (B-flat and E-flat). The tempo is marked "Presto, sempre leggiero." and the mood is "SCHERZO." The score consists of 14 staves of music.

Key musical features and markings include:

- Staff 1:** Starts with a double bar line and a repeat sign. Dynamics: *pp*. Tempo marking: *tempo 1.*
- Staff 2:** Dynamics: *pp*. Marking: *riten.* (ritardando). Marking: *cresc.* (crescendo).
- Staff 3:** Dynamics: *f* (forte), *ten.* (tenuto), *p* (piano), *pp* (pianissimo).
- Staff 4:** Dynamics: *pp*.
- Staff 5:** Dynamics: *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *pp* (pianissimo). Tempo marking: *tempo 1.*
- Staff 6:** Dynamics: *pp*. Marking: *riten.* (ritardando).
- Staff 7:** Dynamics: *pp*.
- Staff 8:** Dynamics: *f* (forte), *p* (piano). Marking: *riten.* (ritardando).
- Staff 9:** Tempo marking: *tempo 1.* Dynamics: *pp*.
- Staff 10:** Dynamics: *f* (forte).
- Staff 11:** Dynamics: *f* (forte).
- Staff 12:** Dynamics: *ff* (fortissimo). Marking: *1* (first ending). Dynamics: *f* (forte).
- Staff 13:** Dynamics: *p* (piano). Marking: *6/8* (time signature change).
- Staff 14:** Dynamics: *p* (piano). Marking: *4* (fourth ending).



VIOLONCELLO.

7

This page of a Violoncello musical score contains 13 staves of music. The notation includes various dynamics, articulations, and performance instructions. The key signature is B-flat major (two flats). The time signature is 6/8.

**Staff 1:** Starts with a half note G2, followed by a half note F2, then a half note E2. A first ending bracket covers the next four measures. Dynamics: *pp* (pianissimo) and *f* (forte).

**Staff 2:** Continues the first ending. Dynamics: *pp*.

**Staff 3:** Continues the first ending. Dynamics: *fz* (forzando) and *p* (piano).

**Staff 4:** Continues the first ending. Dynamics: *pp*.

**Staff 5:** Continues the first ending. Dynamics: *riten.* (ritardando).

**Staff 6:** Continues the first ending. Dynamics: *tempo 1.* (return to tempo), *pp*, and *cresc.* (crescendo).

**Staff 7:** Continues the first ending. Dynamics: *f ten.* (fatto tenuto), *p*, and *pp*.

**Staff 8:** Continues the first ending. Dynamics: *pp*, *f*, *cresc.*, *ff* (fortissimo), and *pp*.

**Staff 9:** Continues the first ending. Dynamics: *tempo 1.* and *riten.*.

**Staff 10:** Continues the first ending. Dynamics: *pp*.

**Staff 11:** Continues the first ending. Dynamics: *riten.* and *tempo 1.*.

**Staff 12:** Continues the first ending. Dynamics: *pp* and *f*.

**Staff 13:** Continues the first ending. Dynamics: *tempo 1.*, *p*, *riten.*, and *pp*.

**Staff 14:** Continues the first ending. Dynamics: *f*.

**Staff 15:** Continues the first ending. Dynamics: *fz* and *V.S.* (Vincenzo Scialoja).

**VOLONCELLO.**

CODA.

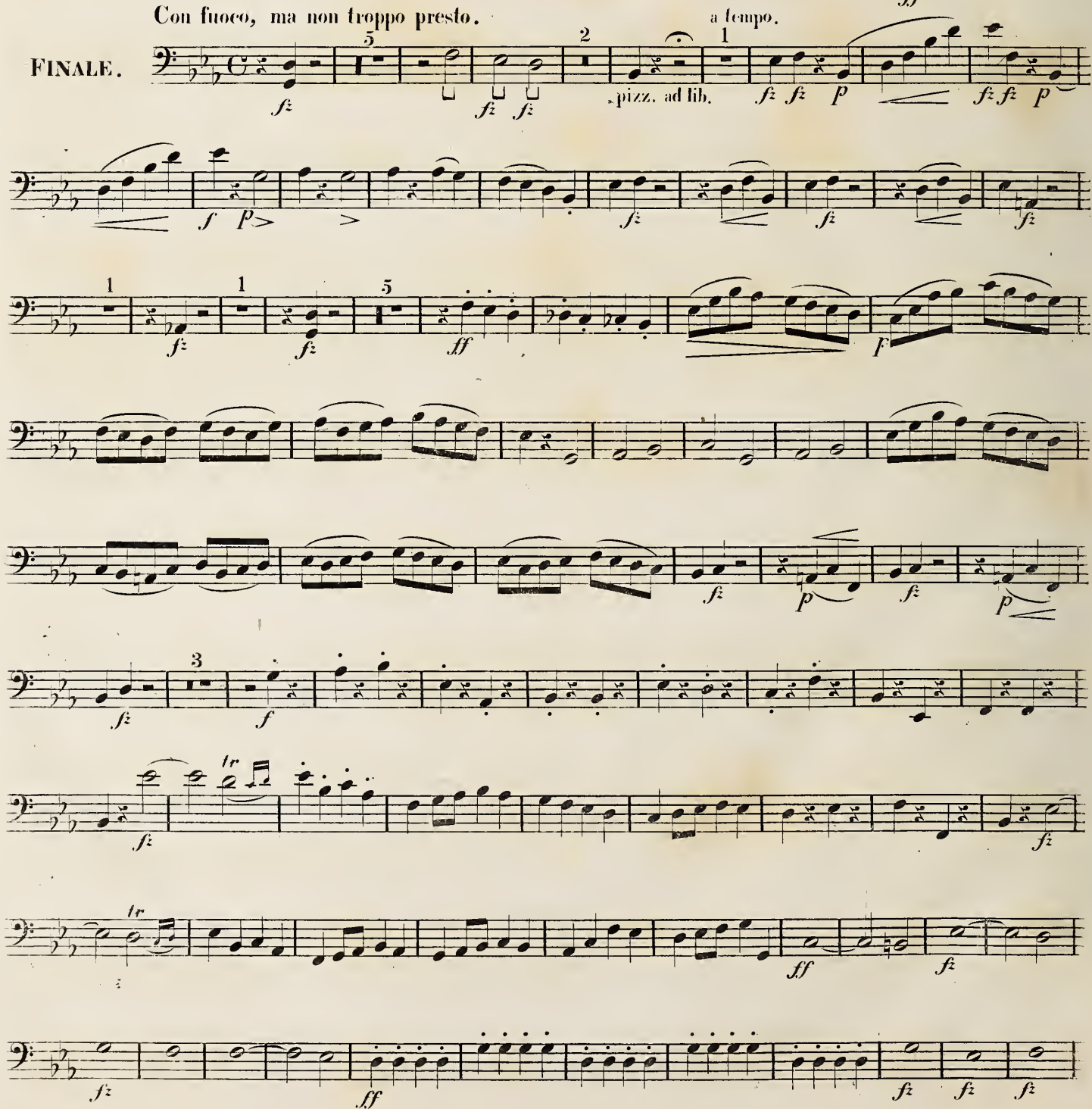


**Con fuoco, ma non troppo presto.**

## FINALE.

a tempo.

2 pizz. ad lib.





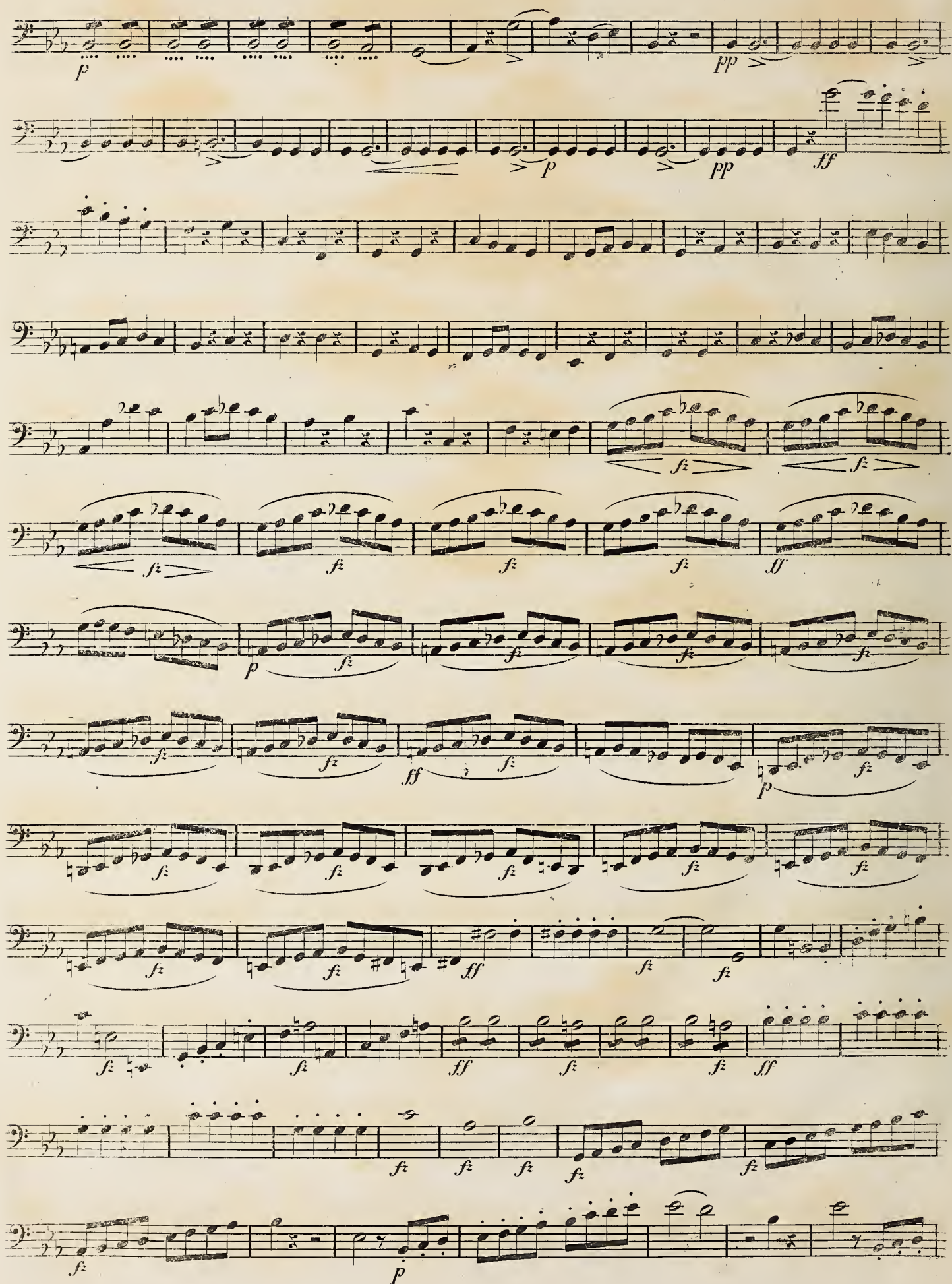
# VIOLONCELLO.

9

*fz fz fz p p*  
*p*  
*b2* *ten.* *p* *f*  
*con fuoco.* *ff*  
*fz fz fz ff fz*  
*fz fz fz fz*  
*fz ff*  
*fz fz fz fz*  
*ff p*  
*3* *f* *p*  
*p* *dim.* *pp*  
*b2* *1* *p* *1*

Detailed description: This is a page of a musical score for the Violoncello (Cello) part, page 9. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The score consists of 12 staves of music. The first staff begins with a forte (*fz*) dynamic and features rapid sixteenth-note passages. The second staff continues with similar rhythmic patterns, ending with a piano (*p*) dynamic. The third staff introduces a 'ten.' (tenu) marking and shows a dynamic shift from piano (*p*) to forte (*f*). The fourth staff is marked 'con fuoco.' (with fire) and starts with fortissimo (*ff*). The fifth staff has a first ending bracket labeled '1' and includes dynamics *fz*, *fz*, *fz*, *ff*, and *fz*. The sixth staff continues with *fz* dynamics. The seventh staff has a fourth ending bracket labeled '4' and includes *fz* and *ff*. The eighth staff has a third ending bracket labeled '3' and includes *fz* dynamics. The ninth staff starts with fortissimo (*ff*) and piano (*p*) dynamics. The tenth staff has a third ending bracket labeled '3' and includes *f* and *p* dynamics. The eleventh staff includes a piano (*p*) dynamic, a 'dim.' (diminuendo) marking, and a pianissimo (*pp*) dynamic. The final staff on the page includes a 'b2' marking, first ending brackets labeled '1', and piano (*p*) dynamics.

## VIOLONCELLO.



This page contains a musical score for the Violoncello, consisting of 12 staves of music. The notation is in bass clef with a key signature of one flat (B-flat) and a 2/2 time signature. The score features a variety of musical elements including eighth notes, sixteenth notes, and dotted rhythms. Dynamic markings such as *p* (piano), *pp* (pianissimo), *ff* (fortissimo), and *fz* (forzando) are used throughout to indicate changes in volume. Phrasing is indicated by slurs and ties. The music concludes with a final cadence on the last staff.



Violoncello musical score page 11, featuring 12 staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Dynamic markings and performance instructions include:

- p* (piano)
- f* (forte)
- ff* (fortissimo)
- con fuoco* (with fire)
- ten.* (tension)
- cresc.* (crescendo)

Rehearsal marks are indicated by numbers 1, 2, and 3 above the staves.









